Invading New York With a Ms. Play

JANUARY 28, 1914

PRICE TEN CENTS

DRAMATIC MIRROR

ETHEL GRANDIN

Imagination as an Asset in Stage Direction—Geo. Foster Platt

White, N. Y.

LUCILLE LA VERNE AND CECIL SFOONER IN "THE HOUSE OF BONDAGE"

White, N. Y.

CHARLES MEAKINS
AND
MIZZI HAJOS
IN
"SARI"

White, N. Y.

JOHN MASON
AND
FLORENCE REED
IN "THE
YELLOW
TICKET"

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EVA MOORE AND HENRY ESMOND
IN "ELIZA COMES TO STAY"

White, N. Y.

RENEE KELLY AND EARLE BROWN IN "DON'T WEAKEN"

GLIMPSES OF RECENT PLAYS

THE NEW YORK
DRAMATIC MIRROR

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GEORGE FOSTER PLATT ASKS ELBOW ROOM FOR ART

WHEN this interview with George Foster Platt, general stage director for Winthrop Ames, and incidentally one of the most able and artistic men in his profession, was over, Mr. Platt expressed doubt that he had said anything worth mentioning. The truth of that may be presently judged. Long associated with the great truths of his calling, he seems to regard them as facts too obvious for words. Yet they are obvious things that are usually overlooked. Hence they should be marked now and then. Many a man has missed a pearl because his nose has cast a shadow over an oyster, while all the world knew that what went up had to come down before Sir Isaac Newton called attention to it in the law of gravitation.

It is quite evident from the foregoing that Mr. Platt is a man of retiring nature. If not, supplement it with his remark that the pose in the accompanying picture (which I secured from an outside source in face of his displeasure) appeared like an affectation. When I spoke of this photograph he realized probably for the first time that he had been snapped along with the kittens that he held before the camera.

But I am getting ahead of my story.

Primarily Mr. Platt regards stage direction as a subordinate art. "A director is essentially non-creative," he says, "in that his function is merely to express an author's meaning. And it seems scarcely necessary to say that creative work is always highest in the scale. I should not say that he is creative because he sometimes has to make amends for undeniable defects on the part of some dramatist, for then he is departing from his function. Beside, I have a mighty respect for the author. He is one who is creative. The mere fact that he writes plays that reach the stage, predicates an ability to do, to have a meaning for the director to interpret through his department."

But if Mr. Platt considers directing subordinate to authorship, he does not fail to respect it as an art. He bows to the broad, elemental principles, and rides rough-shod over the so-called "rules" that would stifle off the living qualities. He must have elbow room, although like poor Dick in "David Copperfield," he doesn't look for space to swing a cat when he hasn't a cat to swing. Workers in any profession are cramped by adhesion to hard and fast rules that are simply rules and no more. They tie a man down to petty matters of thumb when he needs room to move. On the other hand, an appreciation of the boundaries that exist independently of the man, and within which there is latitude for him to accomplish his full and complete expression, is an economy of effort and time, and makes the outcome not a question of failure or success, but of measure of success.

Mr. Platt is quite definite on that score. "There are certain general things in direction, such as the maintenance of balance of the stage, that one may call elemental principles. But there is very little that is arbitrary. Stage direction is an elastic treatment or it is nothing. The very fact that the stage deals with human beings and emotions proves that.

"The meaning comes first. And the director's task is to express it through the simplest means. That does not imply that his work is simple. He may build up the most intricate device to accomplish his end. It is rather a process of elimination until he reaches that point where he has a complete, smooth-working mechanism that conveys the whole spirit and the entire particular combination of ideas. In fact, it is futile to work by any other process than that of elimination, for it is impossible to find any best way of doing a thing without considering and rejecting many others.

"A director in the exercise of his duty is constantly confronted with unexpected problems. The miracle scene in Sister Beatrice, where the statue comes to life, is a case in point. Maeterlinck is most extraordinary in his stage directions anyway. He has statues that bend, queer lights, whole fields of flowers that must spring up before the eyes from out of nothing, and hosts of other taxes upon a man's ingenuity. In The Blue Bird not a little of the director's difficulty came because many persons in the audience had read the play and had formed their own ideas as to the execution of these effects. The representation, therefore, had to be a compromise that would accord to all such views, and at the same time afford satisfaction from the theatrical standpoint.

White, N. Y.

GEORGE FOSTER PLATT

"That is a little illustration of why it is so important to leave room for a spectator's imagination. Just as it is possible to underdo, so it is possible to overdo, and by a grossness of realism destroy all the poetry and charm otherwise supplied through careful suggestion to a theatergoer's mind. Many plays are smothered because allowance is not made for imagination. But leaving room for imagination doesn't mean crudeness of work. The mysteries of back-stage have been so much exploited in the newspapers and magazines of late years that you can't fool people nowadays with simple mechanics. And when it comes to that, you don't want to fool them at all, but to make them believe."

I ask Mr. Platt a few questions about his mastery of stage lighting. "Lighting shouldn't be observable. For instance, when you see sunlight on a setting, you know the source of it is the sun, but the mechanical means are hidden. Electricity must always be concealed some way."

Here I remind Mr. Platt of the ideas of Augustus Thomas on lighting, as expressed for him by the character of Monsieur Vavin in his play, The Harvest Moon. Red light stimulates; green induces content; blue, mystery; yellow, laughter, and brown, fear. Mr. Platt looks out of the window and thoughtfully massages his smile. "That plan," he ventures presently, "would be all right if it were practicable—to be able to turn on a green light and get content, or a brown one for fear, or yet a yellow one for laughter, even as aids to scenes of content, fear or laughter. It would be difficult to reduce lighting to so simple a table of rules. For example, there is a tradition that comedy must be played in the 'full up'—'comedy lighting,' as it is called. Yet there may be successful comedy scenes played on a darkened stage. Take the end of act one in The Pigeon. To turn to the breaking of traditions, there is that movement to dispense with footlights. It appears to me that it would be as wrong to eliminate them as it would be to have them all the time. All depends on the effect you desire. Supposing you have a beautiful woman in a big picture hat on the stage, and all the lighting is from overhead. Her fine face would be in darkness.

"As to a set method for handling any given type of play, the manner of treatment depends on the particular one in hand. If the story requires contrast, let us say, employ it by all means; but contrast is not therefore the be-all and the end-all of other plays of the same general sort.

"Finally, as to conceptions of character, it is only right to allow an actor a certain latitude to attain the desired end in his own way. He is frequently directed to imitate the predecessor who originated his part. That is futile. He may arrive at the same meaning, but he will do it in his own way. From his viewpoint, well-founded delineations come through sincere efforts to understand the life story of character and the specific motives from which its actions spring."

ARTHUR EDWIN KROWS.

White, N. Y.

Jerome Patrick. Rita Jolivet. Pania Marinoff. Joseph C. Smith. Henry Dixey. Frederick Warde. Sheldon Lewis. Allen Thomas. Albert Howson.

SCENE FROM "A THOUSAND YEARS AGO"—SHUBERT THEATER.

"INVADING NEW YORK WITH A MSS."

By MRS. RONIE H. JAFFA

[Mrs. Jaffa herein relates her experience in trying to find a producer for a Mss. play. She came from Los Angeles to New York on that mission, but failed, like hundreds of others. But the sequel of her experience is one of poetic justice. The play she speaks of is Playthings. It is now in its third week at the Burbank Theater, Los Angeles. —Ed.]

DURING three years of continuous travel, while I embraced every city in the country and some in Canada and Mexico, I evolved a play. I'll not say, I wrote it, since the play was the evolution of an idea.

When completed, I took it to a prominent critic, one whom I judged by his writings to be a very brilliant man. As he had no special interest in me, I was certain of his sincere criticism. How I pleaded with him to read the script is of no importance now, save that he took the time to read it and what is more, to encourage me. He said, "Your play has discrepancies. Take it to New York. I think New York will knock some of the faults out of it."

I took his advice.

When I left Los Angeles two years ago, with ten copies of a manuscript in my suit-case, I harbored no vain delusions.

I knew thousands had come before me and thousands would come after me, and I was only one of many who had a play to offer.

Therefore, when I arrived in New York, it was with no feeling of great superiority. I did not for one moment consider myself highly specialized from the ordinary run of humanity because I had written a play, and I did not think it was the most wonderful play ever written. I did not expect the skyscrapers to bow down and welcome me, nor did I expect any manager to grab me in some marvelous way and say, "You're the person I've been looking for all these years. We need you to put New York on the map. Now that I have found you, I know you'll try to make New York famous!" But I did expect to find a cold, hard, critical city—and I got what I expected!

I had a list of about fifteen of the most successful producers, and, naturally, I "worked" them the hardest. It is needless for me to tell how many steps I climbed, at how many doors I knocked, and the number of times I was told, "Mr. So-and-So is not in. He's our play-reader. Come again," before I found one play-reader at his desk—for be it known, each manager has a play-reader. I invariably insisted on seeing the producer and always made myself ridiculous in the eyes of the play-reader, because, then in my blind ignorance, I did not know that only the Augustus Thomases and the George Broadhursts enjoyed that precious privilege of conferring with "the mighty ones." If you, aspiring playwright, think that some day you may be a Thomas, the play-reader will see to it that before you leave his office you will feel as insignificant as the tiniest stone on any street. I have come to the conclusion that *that* is the play-reader's business—"to stop this terrible tide of frivolous humanity, obsessed with the one idea that they can best do that about which they know the least; this awful invasion of the enemy!"

I, with a new play, was regarded as formidable as an enemy. I was not in the presence of any play-reader three seconds before he told me that I, and others like me, have cost his manager thousands, simply because we clamored for a chance, and that in all the years he could remember not one inexperienced playwright had had a play produced. Thus, I am happy to state, is not true, as every year brings forth a new name, not before in the profession.

Talk like "not being in the profession" was handed out to me continuously. And when I ventured to add that Clyde Fitch was not born "in the profession"—that he had to beg for a hearing once, I invariably was asked, with an unnecessary amount of sarcasm. "Do you consider *yourself* a Clyde Fitch?"

There is a formidable barrier between the aspiring playwright and the play-reader. I was constantly made to feel that I was trying to encroach upon someone else's rights and not infrequently told I was not wanted. "There are too many like you. You're a nuisance."

Of course, I protested, and always begged to be allowed to submit my 'script, hoping against hope that at some future date it might be read. But not only I—but my 'script too, was not wanted.

The following happened in the office of one of our big producers.

Oh, dear, no, no! The play-reader couldn't think of accepting my 'script, because there were so many ahead of mine. It would take ages to read them all, and it is *such heartless* work, etc., etc., etc.

"I don't see how I am going to get through with them all. Why, say, how many 'scripts do you think we have here?" he asked me.

"Judging by your attitude, three hundred," I replied sincerely and meekly. Whereupon, the reader laughed and called to someone in the adjoining room, "Say, that's a good one. D' yo' hear it? She thinks we've got three hundred 'scripts here. Ha, ha!" He turned to me. "D' you think we're machines here? You've got a lively imagination."

"That's why I'm writing. Perhaps, that's why I'm here now," I answered. The reader laughed and walked into the adjoining room.

Hardly a dignified proceeding in an office of one of our largest producers—but then what more could I expect? I had never lived two years in France, nor do I own a town house in London. I am just a patriotic American, and for a moment I had forgotten that American-made plays are not wanted by that producer. And, let me add here, that since I know that, he can't have any of my nor my husband's American-made dollars. We have a sense of honor as well as a spirit of patriotism.

A few managers read the play, or they say they did. One sent me a very kindly note, but when I asked for a five-minute interview, he paid no attention to my request. Of course, we all know that almost everybody in the theatrical profession is pestered with unnecessary letters, and the frenzied manager cries, "How can I see everyone who asks for an interview?" Quite true. But in my case I journeyed three thousand miles—from Coast to Coast. Hardly anyone without a certain amount of critical analysis and comprehensive study, not to mention a little faith in the play, would venture on so long a trip.

Another manager, or play-reader (one never knows which) wrote: "Play unavailable. How can two miserably poor girls afford a kitchen and a living room?" My 'script read, "Kitchenette in one end of room. Partitioned off from room by means of drapes," etc. The manager did not take the trouble to think out the stage plan. Would he treat an experienced playwright's work so indifferently? Hardly!

Several managers kept the 'script eight or nine months, and some never took the trouble to return theirs, even though I always enclosed return postage.

After many weeks of weary and heartless tramping, I went back to Los Angeles—my own city—and "tried" our own big producer there, who, everyone knows, is Oliver Morosco. He read the play and said it needed rewriting. He encouraged me.

I sat down and rewrote the play and gave it to him again. Mr. Morosco is as busy as any of the New York producers and I had to wait my turn.

Constantly I studied his likes and dislikes, and I never stopped improving my play, according to what I thought he wanted—with a result that was highly gratifying to me.

Now that I look back on all that happened on Broadway, my sense of humor asserts itself, and I can't help but smile! Those very producers who rarely "put on" a new play by an unknown are meeting with numerous failures of plays by the "Great and Famous." Which, after all, gives the aspiring one a new faith and greater powers of endurance. We need those powers—those of us who travel the road that sometimes leads to success. We need perseverance and pluck to laugh when the skies look blackest. We must put aside all personal feelings and learn to forget, and not resent, insults.

The beautiful little courtesies that make life worth while are done away with in New York; the cherished ideals that our forefathers fought and lived for are long ago forgotten. For the man and woman with a manuscript, there is only one way, and that is, to keep on, remembering all the while, every knock is a boost.

I received many knocks, even in my own city, for don't misunderstand me, Los Angeles does not hand out beautiful phrases to the new-comer with a 'script. Our producer must be worked, too,—worked with the persistency of a Hercules and the patience of a Job. Also, there is a sense of satisfaction in knowing that he has not climbed atop to forget what is below. Neither the grind of business nor the wine of success have changed him. To-day, he remembers God made the lowliest, and even they are worthy of consideration.

Abraham Lincoln was born in a backwoods cabin. David Belasco was not always what he is to-day.

If only managers and play-readers would remember that. Then perhaps, instead of stifling ambition and trying to crush the very soul out of those who live to accomplish a cherished dream, they would help time develop the latent talent by precious encouragement. Then, perhaps, there would be no scarcity of good plays—the situation would be brighter, and surely, the road would be made easier for those who invade New York with a manuscript.

What the plague! A play is not to show occurrences that happen every day, but things just as strange, that though they never did, they might happen.—Sheridan in *The Critic*.

The books of Ibsen and Elliot remain, in spite of the intellectual emancipation of these writers, Protestant books. That which Protestant liberty forbids is not intellectual enfranchisement, but, if I may say so, enfranchisement of language and manner.—Jules Læmaitre.

No matter what you do on the stage, never forget for one moment that you tread on sacred ground—never forget that you are an artist.—Krebs-Michelesi.

AMONG OURSELVES

I AM sure Manager Fred. C. Whitney could not help feeling pleased when he glanced about on the opening night of Maria Rosa, for I truly believe I do not exaggerate when I say that the audience was the most distinguished of the season. The Empire is noted for its list of prominent first-nighters, but Maria Rosa furnished a surprise. The well-bred, well-dressed people were the color scheme. I noted more yards of ermine—not rabbit or cat—and beautiful lace than I could remember, and the coiffure of the ladies was not plastered from their ears to their noses. It was quite evident that the sensation-seekers were absent. I wondered why. Finally it dawned upon me that they were at The House of Bondage, which opened on the same evening. There were hints of trouble in the air and the word *police* is generally sufficiently odorous to persuade the curious to take a chance.

As it happened, Maria Rosa rewarded its audience by an unusually interesting event—the birth of a star.

I said a new star had been born. I shall add to that another opinion. A new matinée idol is with us. Yes, I know that for some years past the matinée girls have been declaring that they much preferred Maude Adams or Julia Marlowe or some other actress to all the actor stars on the stage, and all the old-time favorites among the actors were loud in proclaiming their perfect alibis from the adoration of the worshipping young maidens of Saturday afternoons; but there was a reason for all that.

As I told you some weeks ago, the managers would insist upon giving us old stars as young lovers, and the pretty girls refused to accept their ideas of romantic fare. That is why they no longer wrote notes, or stood near the stage door to see their idol leave the theater, or besieged the photographers to buy his photographs. Alas! Gay youth loves gay youth. But cheer up, girls, you will regain all your enthusiasm when you see Lou-Tellegen, for the praises of his charms overheard on the opening night from the depths of ermine, fine lace and corsage bouquets of violets and lilies-of-the-valley were certainly deserved.

No, I won't repeat them. You will have to see him for yourselves.

It would have been a very graceful thing for Miss Donnelly to do, as the First-Nighter suggested, had she led Mr. Wallace Gillpatrick to the fore when the audience continued to applaud; but apparently she did not know that the translator and adapter of her play was sitting modestly somewhere in the rear of the theater in a seat which he had purchased himself, since the management had not invited him to witness the performance.

Mr. Gillpatrick is a very brilliant man, the author of several books as well as the translator of a number of Guimera's plays, chief among which, as you know, is Marta of the Lowlands. He is a personal friend and representative of the Spanish playwright in this country. He asked to be excused from explaining his obscure position at the opening performance, but a friend whispered to me that he had not been *persona grata* at rehearsals either, because his suggestions did not coincide with those of Miss Donnelly.

I can't leave Maria Rosa without a reference to Maude Odell. I hope she will forgive me for piling Ossa on Pelion, or vice versa, for every critic in town has had his say on the subject; but as I watched her performance as Tomasa—supposed to be a comedy relief—I thought how much easier it is to slip into musical comedy than to slip out of it.

I recall the time when Miss Odell voyaged into the loud-costumed and noisy-orchestrated style of amusement, and everyone was so surprised to see how cleverly she did it. She was just the figure for certain roles of dash and swagger, and her white teeth and bold black eyes got over with the rest of her—voice included. She was a hit. She acted and sang as though she belonged there, as I heard someone say. And Miss Odell had formerly been considered an excellent actress in the legitimate. But now, what is to be done?

Maybe it was the stage manager's fault in striving for that same comedy relief which he felt to be necessary, but Miss Odell might have figured on the programme as the Queen of the Zulus, of the Cannibal Isles, or some other far-off place where they like a big noise—according to Broadway demands. As I noted her costume I strained my hearing for the opening bars of a tango that would bring her center front with a spot light and a merry background. But it didn't happen, after all. She was as false as Judas in her acting.

Have you been to Sari yet? Be sure you pronounce the word correctly, *Shari*, for if you should leave out the unsuspected h all those who have heard this delightful music will know you haven't been near the Liberty Theater. Mizzi Hajos is too cunning for words. I could scarcely keep from calling out *bravo* when she made her appearance.

It was such a shock, you know!

I sat comfortably in my seat awaiting the usual hullabaloo by the chorus, several loud blares from the orchestra, and then—and then—why, the star comes tripping along, as usual looking her most exquisitely purple-and-white-and-red in the face, and scintillating chiffon and rosebuds and spangles. But did Mizzi Hajos do this? Not she.

That long, thin nose of hers had wisely discovered that the time was ripe for something different; so

White, N. Y.
DOROTHY DONNELLY.
In "Maria Rosa"—Thirty-ninth Street Theater.

instead of crying for tango trousers and spit curls over her ears, when she was told of the character she would have to play, she went to work to do her best to make it a character and not a pretty doll. Naturally, when the audience recovered from the blow it sat up and laughed with genuine enjoyment. Mizzi showed us exactly how she looks when she can't possibly look any plainer, and yet we liked her just as much as when she dazzled us in the last act with all the most improved rhinestone display ever allowed in a musical comedy. After the piece was well toward the finish and he had laughed himself red in the face over Mizzi's antics, someone remarked that there was too much of the little comedienne. That was ominous. Can it be that the hour has come when we realize that we can see and hear too much of a star? I wondered what that same man would say of about two-thirds of our other cast-absorbers who are not fortunate enough to possess all the talents that belong to the little Hajos!

Then there were Blanche Duffield and J. Humbird Duffey. How they can sing! Miss Duffield first won her New York renown as the prima donna of Baron Trenck, and Mr. Duffey, came forth from the weed-choked cobblestones of Alexandria, Va., to charm with his voice. I must congratulate him upon a marked improvement in his stage presence. No, Mr. Duffey will never be an actor as long as he acts, but it doesn't matter so much in his case, for his voice easily sets a standard for other operetta tenors, and you forget his gaucheries when you hear those clear notes. But he is so much more at ease than when in The Rose Maid. Miss Duffield, however, possesses the rare combination of an unusual soprano voice and acting ability. She is a very ambitious young woman, who made her stage debut in grand opera, and who studies during her leisure moments at present. Since her appearance with the Gilbert and Sullivan Opera company she has learned to dance, too. Duffey and Duffield are a great singing combination.

MADAME CRITIC.

Personal

AMES.—That sterling comedienne and character actress, Amy Ames, now only too rarely seen on our regular stage, has found a new sphere of usefulness in social affairs, where she is considered a magnet of the first order Miss Ames recently entertained the New York Theater Club with a programme consisting of a most varied nature, introducing in monologue form Irish, French, and Hebrew delineations, Mme. Eve, and the Talking Delegate of the Chambermaid's Union which convulsed that select audience of high-bred women and made them sit up at her versatility and talent as a humorist.

BARRE.—Stella Barre, the soprano with the miraculous upper notes, made her first appearance in vaudeville at the Palace Theater, week of Jan. 12, in William Burress's The Songbirds. It was regrettable that the fair and gifted young singer was confined to the rather meaningless vocalization of the piece. The great public only heard her G6 and has yet to hear her extraordinary achievements, and considering that Miss Barre sings the great aria of The Queen of the Night, in Mozart's Magic Flute in the original key, when every known living prima donna has it transposed downward, it is too bad that she was not given a chance to display her wonderful art and voice gift before the large and admiring audiences that filled the big theater all week. Miss Barre supplements and adorns this great Mozart number with an additional fourth above, striking the double C in Alt as easily as other prima donnas take it an octave lower.

BERNHARDT.—Sarah Bernhardt is finally wearing the button of the Legion of Honor, which, in the opinion of most Frenchmen, she has long deserved as one of the three greatest Frenchwomen of the present. The honor was twice refused the great actress, but the energetic action of M. Viviani, minister of public education, brought her in the well-merited distinction.

ROSE.—Frank Oakes Rose, veteran actor and for many years artistic producer of the Pain Fireworks Display Company, has decided to again make his residence in New York, after an absence of some years. Mr. Rose has staged many important plays for some of our most prominent managers. During the past decade he has specialized in spectacular productions in large auditoriums, as well as out-of-door military pageants and battle scenes. Among his many achievements Mr. Rose has done nothing that has aroused greater admiration than his Battle of the Thames, during the Perry centennial celebration in Louisville. It was witnessed by 50,000 spectators and pronounced the greatest spectacle and most wonderful thing ever seen by them. Mr. Rose is also remembered for his illustrated Dickens lectures, which he delivered in nearly ever city in the Union.

TAFT.—Professor William Howard Taft recently attended the performance of a successful comedy in New York. His way of entering the theater is worthy of record for the reading of all celebrities who attend plays for the purpose of seeing without being seen. He objected to a friend's suggestion that they sit in a box, preferring to occupy a chair in the orchestra where his presence would not be so readily noticed.

THE POINT OF VIEW

From the level
Empty chatter, dress, display!
Fruitless wasting of the day!
Empty heads, warmed-over hearts!
Puppets—playing stupid parts!

From the height
Puppets? *No!*—But God's own kin,
Born to glory, not to sin!
Look beneath the tinsel soiled!
Shall God's purposes be foiled?

PRISCILLA CHILTON.

MAXIMS OF THE STAGE

The least little critic, in reviewing some work of art, will say: "Pity this, and pity that; this should have been altered, that omitted." Yea, with his wiry fiddlestring will he creak out his accursed variations. But let him set down and compose, himself. He sees no improvement in variations then! Every man can control his fiddle when it is his own work with which its vagaries could play the devil.—LORD BULWER.

The drama is too natural a part of us to be cast off; it may be an ailing limb of the great body of our literature, but it is a limb, and a main limb.—PROFESSOR MORLEY.

No man becomes an artist except by the way of apprenticeship.—HAMILTON WRIGHT MABIE.

It is the ideal and not the real that is the true in art.—CLARA MORRIS.

THE FIRST NIGHTER

Florence Reed Attractive in "The Yellow Ticket"—"The Deadlock" a Clash of Religious Sentiments—Henry Esmond and Eva Moore in "The Dear Fool"—Other Events

"THE YELLOW TICKET"

A Play by Michael Morton; Staged by Hugh Ford, Produced by A. H. Woods at the Eltinge Theater Jan. 20; Scenery by Dodge & Castle; Properties by Siedle Studios.

Margery Seaton	Elaine Inescort
John Seaton	David Torrence
A Waiter	Harry Lillford
Marya Varenka	Florence Reed
Julian Rolfe	John Barrymore
Baron Stepan Andrey	John Mason
Count Nikolai Rostov	Julian L'Estrange
Petrov Paviak	Macey Harlam
Peter	Michael Wilens
Monsieur Zoubatoff	Emmett Corrigan
Roginsky	R. O. P. Evans

A play of varied qualities, of great strength in contrast with marked weaknesses, pro-Jewish and anti-Russian in theme, with a remarkably good first act and a decline of interest in the succeeding two acts, has taken the place of the phenomenally successful Within the Law at the Eltinge Theater.

It is evident that Mr. Morton in his latest product has made a close study of Sardou. That past master of his craft could hardly have surpassed him in the first act. But after the author has adroitly enmeshed us in his thesis, he flounders sadly, and metaphorically grasps at straws to keep his play from being engulfed in a quicksand of reminiscent odds and ends of theatrical expedients.

The scene is laid in the sitting room of a hotel in St. Petersburg tenanted by a rich Englishman, Mr. Seaton, and his daughter Margery, who is engaged to Count Nikolai, and is taking lessons in the Russian language from Marya Varenka. Our chief interest is claimed in behalf of the latter, a charming, refined and educated young woman. Afternoon tea is served, and among the guests, besides Count Nikolai, are Baron Andrey, Chief of the Okrana, or Russian Secret Police, and Julian Rolfe, an American newspaper correspondent, all friends of the Seatons. The Russian authorities are considerably annoyed by the reports which Rolfe has sent to the American press on Russian culture, and suspect Marya of giving him the information, but give no inkling of their true feelings. Baron Andrey and Count Nikolai pretend the most friendly feelings all round. Margery Seaton has just asked Marya to make her home with her, and Rolfe, who has in truth received certain non-political information from Marya, has just asked her to become his wife. To both requests the charming girl has given an evasive answer.

Now enters Paviak, an agent of the Okrana, in secret understanding with Baron Andrey, his chief, and spreads momentary consternation among the little company by demanding Marya's passports. Seaton protests, but Paviak has his way; and so we learn that Marya is a Jewess and a bearer of the yellow ticket, which means that she is registered as a public prostitute, and may go anywhere in Russia she pleases without observing the restrictions against the Jews.

The part of the Jewess is played with exquisite delicacy by Miss Reed, and one of the most impressive scenes in the play is produced when she informs her friends that she is a good, pure girl, but that as a Jewess she had no recourse but to accept the yellow ticket in order that she might leave the settlement and visit her dying father in a hospital in St. Petersburg.

There is a sudden severing of social relations, and the little party disperses, some to drink their tea, Marya to go into the street—but not until Margery and Rolfe have reiterated their faith in her, and Baron Andrey has assured her of his protection, with an invitation to summon him whenever she is annoyed by the police.

In the second act, which is the same night, at the private house of Baron Andrey, the distressed girl calls late to claim the Baron's protection against the intrusion of the police. The Baron assures her of his cordial good will, but ushers her into another room while he receives Rolfe, who calls in great perturbation of mind for assistance in finding Marya, and is put off with a specious assurance of aid. When alone with Marya the crafty police chief locks the doors and informs her that she must submit to spending the night in his company. The deceived and desperate girl can see no way of escape, and stabs Andrey in the heart with her hatpin when he attempts to make free with her, leaves him for dead and escapes.

The next scene is the bureau of the Okrana, in charge of the acridly official Zoubatoff, who is having Marya shadowed as well as Rolfe, with the amiable intention of driving the former to suicide and sending the latter to Siberia; in other words, letting them quietly disappear in order to hush up the scandal of Andrev's death. The girl is eventually locked in a cell, and Zoubatoff finds the irrepressible Rolfe too much for him. The American eagle flaps his wings and screams lustily. Count Nikolai insists that Zoubatoff has gone too far, and to get rid of a bad bargain Rolfe and Marya are set free to go to America, or to the devil if they like, so long as they rid Russia of their presence.

The first act is masterful; the second is obviously a new version of an act in La Tosca, with Baron Andrey substituted for Baron Scarpia, but without the benefit of candles to light the way of the evildoer to his hereafter. The third act is little more than a dilution, with Russian policemen substituted for American, of the inquisitorial police scene in Within the Law. We hear and see nothing more of Mr. Seaton and Margery after a brief glimpse of them in the second act, and Count Nikolai proves himself such a contemptible dog that we pray that his engagement to the delightful English girl, as portrayed by Miss Inescort, may be terminated as abruptly as her share in the play. Why this engagement was introduced at all is a mystery. Mr. L'Estrange is not to blame for the bad impression of this quasi hero. So far as his playing went we have no criticism.

Mr. Mason is miscast as Andrey. He is too inherently American to sink his characteristic breeziness successfully in the identity of a crafty Russian intriguant. John Barrymore is limited by his part in giving vent to his natural buoyancy and wholesome comedy, but presents a very acceptable figure in relief against the dark background, in the part of Rolfe. What puzzled us greatly all through the performance was how those who could speak no Russian and those who could speak no American or English made themselves so fluently understood in a common language. Mr. Corrigan was good, as usual, in the part of Zoubatoff, and Paviak was well played with sleepless eyes by Mr. Harlam. It is an admirable cast, but the honors belong to Miss Reed.

The play is interesting, in spite of its discrepancies, contradictions and unmotivated incidents—interesting as a white slave play under new aspects and amid new environments, with a splendid theme awkwardly worked to its conclusion. It will appeal especially to Jewish theatergoers and to those who don't mind seeing Russia get a good scoring.

"THE DEADLOCK"

An American Drama in Three Acts by Margaret Turnbull. Maxine Elliott's Theater, Jan. 20; Drama Producing Company.

Maggie, a maid	Ethel Wright
Mr. James O'Donnell Kildeen	Frank Losee
Miss Celia Kildeen	Florence Huntington
Father Felix Kildeen	Thomas J. Carrigan
Wilhelm Hofman	T. Morse Koupal
Jimmy	Master Norris Millington
Madame Norma	Edith Wynne Matthison

In these days of eugenical, white slavery and suffrage discussion, a polemic on religious differences in dramatic form seems rather mild and antiquated. The author of The Deadlock has created an interesting problem in the person of a devout young priest who in his ecclesiastic garments is suddenly confronted by a wife and ten-year-old son; and, as a dramatic thesis, it commands your respect if not your unqualified interest. But hardly any other play of recent date emphasises so clearly as this does the contrast between ideas that agitated our minds once upon a time and subjects that absorb our attention in the present day. Religion has had to give way to sociological theses, and it is exceedingly hard to rivet our attention on a family quarrel over the question who is right and who is wrong in adhering to his respective spiritual teachings.

The hero in this case was legally married to a young Protestant woman in New Orleans. Incompatibility of temper led to a quarrel and separation. The young man becomes seriously ill, and on his recovery is told by his father that the wife perished at sea. He becomes an ordained priest. The wife, who has not perished, gives birth to a son, and to support herself becomes a singer and acquires fame as Madame Norma. From London she tries to reestablish relations with her husband, but the bigoted father of her husband, who is an uncompromising churchman and considers his son not legally married because of the civil ceremony, intercepts her letters and informs her that her husband has died. So neither is aware of the other's existence until Madame Norma comes to fill an engagement at the dedication of the priest's new church, and he suddenly finds himself confronted by his wife and a son, of whose birth he has had no tidings.

The greater part of the three acts is taken up with the solution of the deadlock so created. Husband and wife still love each other, but between them rises the law of the church. The rich father of the young man holds stubbornly that a civil marriage is no marriage at all; but the resolute young Protestant wife appeals to the law of the land to justify her and legalize her child. At the last the child has much to do with reconciling his grandfather to the situation and smoothing the path for the parents. The young father promises to submit his case to the church authorities and the wife to wait for him.

The role of the wife is played by Miss Matthison and that of the young priest, Father Felix, by Mr. Carrigan. As the father of the latter appears Mr. Frank Losee. Interest in the play might be stimulated by a more spirited pace of the action. Mr. Carrigan has an interesting personality, but it is apparent that the role is a little too exacting for him, as he lacks versatility of expression and makes the role too weepy. For part of this the author is responsible. Father Felix is a good deal of a mollusc—that is, a creature without a vertebrae—who takes no decided stand, and seems specially created to maintain an equilibrium upon a slender chalk-line of demarcation between both dilemmas. He has neither the dominating personality of his father nor the strength of character of the wife; and Mr. Carrigan, by his unmanly softness, his tears and hand-wringings, only emphasises the priest's congenital weakness.

Add to this Miss Matthison's naturally melancholy style, and the great conflict modulates into a pretty wearisome singsong sort of dramatic clash. Into this Mr. Losee introduces a personality as the bigoted churchman, which is a good example of acting by an accomplished artist who is rather too smug and naturally tender in manner and expression to create a perfect illusion of a stubborn, uncompromising and crafty marplot. It is all very interesting, but neither of the three is clearly convincing.

Mr. Koupal played capitally the part of a German chauffeur-philosopher, who is in love with the Irish Catholic maid of the household, Maggie, played by Miss Wright, by whom the *leit-motif* of the dramatic action is repeated in a minor key. Master Millington is excellent as the child, and Miss Huntington did full justice to the indeterminate role of the priest's sensible sister.

ACADEMY MATINEE

Second Performance, Season 1913-1914, by the American Academy of Dramatic Arts and Empire Theater Dramatic School. At the Empire Theater, Thursday Afternoon, Jan. 22.

"The Point of View"

Character Studies in Three Scenes, by Rachel Crothers:

Eve	Clara Thoman
Tilly	Helene Eddy
Rena	Mabel Sigel
Hetty	Hope Loring
Job	Leonard Doyle
Hiram	Everett Hove
George	Genevieve Robinson
Janet	Alma Tell
Thornton	Albert Gary
Freddie	Alfred Shirley
Cecily	Ruth Smith
Mrs. Trevelan	Olive Tell
Harriet	Virginia Corselle
Jack	Douglas MacLean
Mr. Trevelan	Allen Foster

On a hillside one August afternoon there came three successive groups of people, each typifying a definite stage in the progress of human existence, and in this diversified aggregation of fifteen, as many Academy students tried themselves out as players before an audience in which professional critics and managers' representatives sat in judgment. As Eve, the central figure of the first scene, Clara Thoman showed decided improvement over her recent appearance at the first matinee. She has a certain sweetness that, once developed, will prove a distinct asset in her future stage work. Tilly, in the conception of Helene Eddy, was artistic and sincere. Mabel Sigel, who played Rena, is enthusiastic, but has yet to learn how to laugh plausibly—as, in fact, most of them do. That is not to the discredit of their instructors, for laughter is one of the most difficult things to accomplish in an actor's art. Miss Sigel has also to learn more repression, the ability to draw a character with more economy, with fewer and more effective touches, and to keep among her associates within the picture. The discontented Hetty was admirably handled by Hope Loring, who had little to do, but did that little well. About the work of Leonard Doyle there is to be remarked much honesty of purpose, although there is a certain staginess there and exaggeration of the character's dominating idea. Everett Hove's personality contains something wholesome and pleasing, and with further experience he will probably make his mark in the performance of rugged, good-natured types.

In the second scene Genevieve Robinson once more gave an illustration of her sincerity of purpose. With occasional relaxation and more grace of movement and posture she will rapidly attain distinction. Alma Tell's work as Janet is full of delicacy and fine feeling, although somewhat lacking in deeper emotion. She will bear managerial attention. The Thornton of Albert Gary is not quite whole-hearted, but it is quite consistent and generally adequate. Alfred Shirley, who played Freddie, has promise of some ability in the portrayal of superficial characters.

The third scene brought back an excellent young actor who made such a distinct and favorable impression at the first matinee. He is Douglas MacLean. It will not be long before the ease and finish of young Mr. MacLean's work will be commented on by those in the theatrical know. Olive Tell, as Mrs. Trevelan, played opposite Mr. MacLean in this scene and acquitted herself admirably. She, too, with her sister Alma, will bear watching. The Cecily of Ruth Smith improved as she went on, and eventually became quite charming. She is already a pleasing ingenue actress. A bit part that occasioned comment was the Harriet of Virginia Cordelle. She put her heart into it

(*Continued on page 7*)

STRICKEN ON TRAIN

Marie Nordstrom Compelled to Stop Off at Fort Wayne for Medical Treatment

Marie Nordstrom, on tour with Bought and Paid For, was suddenly seized with illness while on a Pennsylvania train bound for Milwaukee, and had to be taken off for necessary medical assistance at Fort Wayne, Ind.

The company was to open at the Davidson Opera House Jan. 18, but in consequence of Miss Nordstrom's illness the audience, after a three-quarter-of-an-hour's wait, was dismissed. Helen Lackaye, who was resting in Chicago, was telegraphed for to take Miss Nordstrom's place, and the company opened the following night.

Miss Nordstrom is the wife of Henry E. Dixey.

WACO BARS "TRAFFIC"

Audience Jeers Censors, Who Pass Adversely Upon Play

WACO, TEX. (*Special*).—A performance of The Traffic recently at the Auditorium was cut short by Manager Newman and further performances forbidden by an order of Police Commissioner Dollins and the vote of a board of censors appointed by Mayor Mackey. When the order was announced there was a sensation of a sort unparalleled in the history of the Auditorium as a playhouse. There were hisses, catcalls and jeers when, responding to the demand by the audience, Newman called the names of the censors. Though cries were made for the play to be continued, it was not resumed.

H. P. JORDAN.

PAIGE WEST INDIES TOUR

The well-known Southern actress Mabel Paige, together with Chas. W. Ritchie, Mr. and Mrs. J. Frank Glindan, Baby Glendora and Burt Bucher, concert pianist, will make a concert tour of the West Indies and Panama. They will stop first at Kingston, Jamaica, where they will present one-act plays, interspersed with musical numbers and the latest American Feature moving pictures.

A delightful trip is anticipated. Leaving Jacksonville, Fla., Jan. 22, they will go by way of Tampa, Key West and Havana, where a stop of several days will be made for sight-seeing. Then across Cuba by rail, opening at the Ward Theater, Kingston, Monday, Feb. 2nd.

NEW INCORPORATIONS

ALBANY, Jan. 22 (*Special*).—The A. H. Sawyer, Inc., New York city, having a capital of $100,000, was incorporated with the Secretary of State this week. Its purpose is to engage in a general theatrical and motion picture business. The directors are Arthur H. Sawyer, May Hanlon, Jacob F. Hohenstein, 115 Broadway, New York city.

The John C. Jackel, Inc., of New York city, has also filed incorporation papers and will engage in the business of maintaining one or more theaters and presenting stage attractions of all kinds. Its capital is $5,000. The directors are Henriretta A. Jackel, John C. Jackel, and Paul E. Mitchell, of New York city. G. W. HEARICK.

"ARIZONA" EARNINGS $357,107

That Arizona earned $357,107 was shown in the referee's report, filed in the Supreme Court of this city, Jan. 23, by an accounting of Hollis E. Cooley, who managed the play between 1904 and 1909 for a committee of the creditors of Melville B. Raymond, who had the producing rights.

Cooley claimed he was entitled to $100 a week part of the time and to $200 a week when two companies were presenting the play, but the referee found he should get only $75 a week and ordered him to turn over $4,266 to the Raymond creditors.

DIXON TALKS ON NEGRO PROBLEM

GADSDEN, ALA. (*Special*).—Thomas Dixon is presenting his play, The Leopard's Spots, in the larger Southern towns. At each performance Mr. Dixon makes a short talk on the negro problem, urging a tight hold on State's rights and the passage of State laws to protect the white race from infusion of negro blood.

MATHILDE BILBRO.

ACTRESS HURT IN TANGO

LINCOLN, NEB., Jan. 19 (*Special*).—Olga Sayler, a member of The Firefly company, dislocated her shoulder while dancing the tango during the performance of the play at the Oliver, Jan. 15. She carried no insurance against injury.

The attendance records for the season were broken by The Firefly. The play gave great satisfaction. VICTOR Z. FRIEND.

GEO. M. COHAN BIDS STAGE ADIEU

With last Saturday night's appearance in Detroit, in Broadway Jones, George M. Cohan took his final leave from the stage.

Mr. Cohan will devote himself to playwriting, solely, henceforth. April 1 he will sail for Europe to be gone for two years.

ACROBAT HURT IN ACT

Paul Kaines, acrobat, while performing at Loew's Orpheum Theater, Jan. 23, fell from the top of a ladder supported on the shoulders of his brother, and struck the stage, resulting in dangerous injury. He was taken to the Flower Hospital.

(Continued from page 6.)

and made it animated and bright. There remains only the effort of Alan Foster. He played Mr. Tregglan with the same trickiness with which he presented a character part in The Convict on the Hearth. It is a useful method that spells moderate success, but that never makes for real distinction.

"Love's Stratagem"

Comedy in Two Acts, by Maurice Allou. Translated from the French by Mrs. Charles Avery Doremus.

Count de Leger ..... David L. Leonard
Marquis Agenor ..... Albert Gary
Brusquin ..... Harvey Nichols
Countess de Leger ..... Faith Cole
Perrette ..... Lelice Sencton

Five more Academy students appeared in this highly conventional farce of the eighteenth century. It details at length a situation in which a countess, whose husband is lord and master, and who longs, therefore, for a mate who is submissive, plans with her maid, who is petulant because her indulgent husband will show no spirit, to engage the attentions of each other's spouse. This mischief accomplished, the husbands are cured and become as their wives would have them. David L. Leonard plays the count with much spirit. Faith Cole shows the countess to be very sweet, modest, and with a sense of humor, handling the part with care and full appreciation of the fact that a misstep would turn clean fun to vulgarity. The maid becomes vivacious and pert, and good-looking, too, in the intelligent presentation of Lelice Sencton. Albert Gary, as the lustful and irrelevant old marquis, was considerably exaggerated, but only so in appreciation of the fact that the play itself was an exaggeration. The only one guilty of letting moments slide into hours was Harvey Nichols, who was exceedingly ponderous as the valet husband of Perrette, but who yet had the merit of being consistently so, and therefore of wearing well.

"THE DEAR FOOL."

A Play in Three Acts by H. V. Esmond; London Criterion Theater Company, Presented by Charles Frohman. Garrick Theater, Jan. 26.

Betty Dunbar ..... Eva Moore
Bill ... | Her two boys | ..... Reginald Grasdorff
Jack ... | ..... Howard Stuart
Ethel ..... Estelle Despa
Dolly Palgrave ..... Marion Courtnay
Mrs. Hunter, the cook ..... Constrance Groves
Mary ..... Jessamine Newcombe
The Marquis of Murdon ..... Leslie Banks
Dr. Wade ..... Fred Grove
Bingham ..... Harry Ashford
Sir Egbert Ingleheld ..... H. V. Esmond

Mr. Esmond's second offering is a rather queer, quaint and curious little play—half comedy, half drama, with a bit of real life, presenting a quite unconventional moral view of things which are considered shocking in good society.

When a very interesting and charming widow, waxing confessedly close on forty, and the mother of two sturdy boys, has one of those post-meridian impulses for an amour with a romantic young man considerably her junior, rushes off to London to meet him, and tells a deliberate fib to account for her whereabouts, is proven guilty in the eyes not only of her sister, but an honorable gentleman like Sir Egbert, who loves her, and in the end maintains not only our sympathy but that of her devoted admirer, we have a problem whose successful solution is a tribute to the ingenuity of authorship.

Such a problem may well tax our credulity, though its piquancy may go far toward mitigating our censure; the excellent treatment it received at the hands of Mr. Esmond's delightful company made it acceptable. Farther than that I will not go. Whether it will be among the season's offerings to score, or quietly fade away among the things that might have been, remains to be seen. It is a comedy of delicate fabric. It is only a thumb-nail study of erratic femininity; but it is interesting and a little apart from the ordinary run of theatrical events, and in the final analysis it is subtly illogical.

The first act is a picturesque corner of sylvan landscape introducing our interesting widow, Betty Dunbar, a pensioner on the bounty of her grave and practical elder sister Ethel, and our hero, Sir Egbert, a man of middle age and a writer with an independent income. Betty has an offer of marriage from a man much younger than herself and also one from Egbert. This act also introduces Betty's two fine boys. Dramatically its interest is nil.

It is not till the young Marquis of Murdon appears on the scene in the second act, an impecunious youth whom the lads have nicknamed Lady Ann, and who cuts an amusing figure as the suitor for the hand of the elderly Ethel, that our interest is formally enlisted. This role is so thoroughly well drawn and interpreted by Mr. Banks that it was impossible not to feel the spell of it all, especially in connection with the fine acting of Estelle Despa.

Ethel understands the sordid motive of the marquis's proposal, which is a compliment not to her but to her money; and the occasional unconventional touches of the author are shown in the deliberate manner in which she strikes him across the face with a small branch as a mark of her indignation—though it is only another exemplification of the well-known Byronic adage about a woman swearing she would ne'er consent, consented. It is this final consent which provokes Egbert to tell her in the third act that her engagement to the marquis is more wicked than the thing Betty has done in going to London to say farewell to her other admirer, dine with him, drink a little too much champagne, and miss the night train. And it is his candor in this matter that earns for him Ethel's note requesting his immediate departure from the manor, and throws him into an even more sympathetic relationship with Betty, deprived of the bounty of her sister by Ethel's approaching marriage to the marquis, and doomed to accept her paramour—he is more anxious than ever to marry her after their London escapade—or shift for herself the best way possible.

The rather dubious problem about it is why she doesn't embrace the opportunity to accept her lover, save that he is too young for her and she dreads the awakening, and whether there really is such a dear fool as to overlook such an indiscretion in a lady who ought to know better. At all events, Sir Egbert considers himself the happiest of men to be accepted.

The action is largely influenced by an accident which befalls Betty's younger son, who is seriously injured by a fall during her London visit; and the logical trend of the story is likewise affected by this incident in bringing Betty to a state of realization of her follies, and so perceiving the magnanimity of Egbert.

The piece is capitally acted by Mr. Esmond as Sir Egbert, Miss Moore as Betty, Estelle Despa as the elder sister, Mr. Banks as the marquis, and by Reginald Grasdorff and Howard Stuart as the two boys.

AT OTHER HOUSES

GRAND OPERA HOUSE.—The Man Inside plays its final New York engagement with the original cast as seen recently at the Criterion Theater.

BRONX OPERA HOUSE.—Henry Miller, who has just returned from a tour of the West, this week brings back The Rainbow, which was originally produced at the Liberty Theater.

CENTURY OPERA HOUSE. — With Orville Harrold as Romeo, the Century Opera company is this week presenting an unqualifiedly admirable performance of Gounod's Romeo and Juliet, vocally, scenically, and in point of ensemble.

MRS. FISKE IN NEW PLAY

A Costume Comedy by John Luther Long and Frank Stayton

Harrison Grey Fiske signed contracts Monday for a new play in which Mrs. Fiske will be seen next Autumn. It is an eighteenth century costume comedy by John Luther Long and Frank Stayton, and it will afford Mrs. Fiske a role as brilliant as Becky Sharpe. Early in February Mrs. Fiske will conclude her tour in The High Road, having practically encircled the country with that play, in which she has appeared for two years. This Winter she has visited the Pacific Coast and the South. On Feb. 16 Mrs. Fiske will present Harry James Smith's comedy, Mrs. Bumpstead-Leigh, for a supplemental season of ten weeks, visiting Boston and various other Eastern cities in which the play has not been seen. It was given originally in New York at the Lyceum Theater, but owing to other contracts the play was laid aside before it had been given in Eastern territory.

FORBES-ROBERTSON

Honored by Remarkable Demonstration at Last Performance in New York City

The final appearance of Sir Johnston Forbes-Robertson in New York when he concluded his farewell engagement at the Manhattan Opera House on Saturday night, was signalized by a popular demonstration of most unusual kind. Tribute was paid the distinguished English actor by a number of eminent persons, including ex-President Taft, Mayor Mitchel and Governor Glynn, silver wreaths being presented by David Bispham on behalf of the dramatic and musical professions in this city and by J. Hartley Manners as representative of the Lotus Club.

A change was made in the regular programme so that the evening was a survey of the best-liked plays in Sir Forbes-Robertson's repertoire. The demonstration followed.

JULIA MARLOWE HERE

Has Acute Appendicitis, But Immediate Operation Unnecessary, Says Physicians

Julia Marlowe, who was attacked with acute appendicitis while playing in Los Angeles, arrived in New York Sunday, Jan. 24, crossing the continent for medical advice here. She was accompanied by a trained nurse.

Dr. Joseph Bissell, of No. 46 West Fifty-ninth Street, after making an examination, found Miss Marlowe's condition favorable and an immediate operation unnecessary. The patient sat up in bed most of the time during the trip.

The Sothern-Marlowe company continues its tour, Miss Marlowe's roles being taken by understudies.

MARCUS MAYER IMPROVING

Marcus Mayer suffered a slight stroke of paralysis while at luncheon at the Lambs' Club, Saturday last. His condition, it is said, is much improved.

PROSPECTIVE NEW PRODUCTIONS

THRILLERS POSTPONED

New Series of Playlets at Princess Theatre Postponed Till To-Morrow Night

The new five-play bill at the Princess Theater, inaugurating the mid-season policy of change at that house, was not seen Jan. 26, as announced. On account of mechanical difficulties arising in connection with the elaborate and unusual staging of three of the playlets, the premiere has been postponed until to-morrow evening. Monday, Tuesday and to-night of this week, midnight rehearsals of the mechanical and scenic parts of the production were scheduled to be held.

In the new programme will be It Can Be Done, by Lawrence Rising; The Fountain, by C. M. S. McClellan; Philippa, by Stanley Houghton; The Neglected Lady, from Le Grand Guignol, and a dramatic thriller.

May Buckley is conspicuous among the newcomers to the organization, and Willette Kershaw returns to the cast after two months' absence. The new productions are made under the sole direction of Holbrook Blinn, who will also be seen in several parts.

"TOO MANY COOKS"

William A. Brady Produces Frank Craven's New Comedy in Wilmington Theater

Too Many Cooks, the comedy by Frank Craven—pleasantly remembered as the original Jimmy Gilley in Bought and Paid For—was produced for the first time on any stage Monday night at William A. Brady's theater in Wilmington, Del. It will have a short road tour, and will then be brought into New York. Frank Craven will be seen in the principal part, which is that of a young man who has started to build his own home in the country.

A scene in the play shows the foundations of the new house, and the relatives who troop along with the young couple have much discussion over the arrangements being made for the structure to be erected. It is said to be one of the most original and genuinely amusing situations seen on the stage for a long time.

OLCOTT, FEB. 2

Annual Engagement at Grand Opera House with New Play Called "Shameen Dhu"

For the past few seasons Chauncey Olcott has been holding his New York premieres at the Grand Opera House, where he has repeatedly drawn record attendances and been compelled to extend his engagement. His Irish plays have long been written by Rida Johnson Young, who is also the author of his latest vehicle, a play founded on facts connected with the American Revolution and called Shameen Dhu.

It will be given at the Grand next Monday. Many old favorites in Mr. Olcott's organization continue in his support. In the course of the action there will be two or three opportunities for the popular star to sing some new numbers of Erin.

"ALONG CAME RUTH"

Henry W. Savage Preparing Holman Day's Adaptation and "King of the Mountain"

On Feb. 9 Henry W. Savage will produce in Waterbury, Conn., the new play, Along Came Ruth. This piece is an adaptation of La Demoiselle du Magasin, made by Holman F. Day, the American novelist who lives in Portland, Me. He has transferred the locale of the story to a New England town. In the company will be Irene Fenwick, who appeared in The Family Cupboard, and James Bradbury, recently seen in After Five.

Another importation, The King of the Mountain, by Franz Lehar and Victor Leon, will be ready for an opening on March 11.

"THE MIRACLE MAN"

Dramatization of Story by Frank Packard Just Completed by George M. Cohan

While in Columbus, Ohio, last Thursday, arranging for one of the new companies, Edwin Wallace Dunn, general press representative of Cohan & Harris, gave out the information that George M. Cohan has just completed a dramatisation of The Miracle Man. This is the story by Frank Packard that has appeared in *Munsey's Magazine*.

The work is looked forward to with much interest, as Mr. Cohan has been extraordinarily successful with dramatisations, Get-Rich-Quick Wallingford and Seven Keys to Baldpate being notable examples.

"HELP WANTED," FEB. 9

New York Company of Jack Lait's Play on Brief Preliminary Tour Out of Town

The New York company which is to present Jack Lait's play, Help Wanted, at a Broadway theater, Feb. 9, began a two-weeks' preliminary tour at the Court Square Theater, Springfield, Mass., on Monday night. Several important additions have been made to the cast since the play went into rehearsal Jan. 15. The company now includes Charles Richman, Grace Elliston, J. C. Miltern, Lois Meredith, William Raymond, Jessie Ralph, Charles A. Abbe, Katherine Emmett, Rosamond O'Kane, Ethel McGregor, Lorraine Huling, Vivian Rushmore and M. S. Goldaine.

To-day and to-morrow the company plays New Haven, Conn.; Hartford, 30 and 31, and the week of Feb. 2, the Belasco Theater, Washington.

"THE MERRY GAMBOL"

Big Revue, with Marie Dressler in the Lead, Is Produced in San Francisco

SAN FRANCISCO, Jan. 26 (Special).—The new Marie Dressler musical comedy revue was produced to-night at the Gaiety Theater. The book was written by Addison Burkhardt, the music by Russell M. Tarbox, additional numbers by Joe Howard, and new lyrics by Arthur A. Penn, press representative of the theater.

In the large cast are a number of well-known players—among them Kathryn Osterman, who has been playing for some time in vaudeville in The Persian Garden; Charles Judels, for five years with Weber and Fields and lately with Anna Held; Charles Purcell, Alf Goulding, Charles A. Mason, Sammy Lee, Ruby Norton, Ogden Wight, Gladys Goulding, and Frank Hayes.

DRAMATIZE STORY

Joe Plunkett Purchases Stage Rights to O'Brien's "First Woman on Index"

Contracts have been signed between Joseph L. Plunkett and Frank M. O'Brien for the dramatic rights to Mr. O'Brien's short story entitled "The First Woman on the Index." This story appeared in the December number of a popular magazine, and has attracted as much attention in literary circles as O. Henry's "A Retrieved Reformation," from which the play, Alias Jimmy Valentine, was written.

It will be produced as a play in the early Spring.

"THE CRINOLINE GIRL"

Julian Eltinge to Open in New Musical Farce at Atlantic City, Feb. 9

Julian Eltinge, the female impersonator, having concluded his long tour in The Fascinating Widow, will begin a new piece from the pen of Otto Hauerbach, with music by Percy Wenrich, Feb. 9, at Atlantic City. The title of the play is The Crinoline Girl.

In the cast of the new A. H. Woods production are Grace Van Studdiford, Mallad Turner, Herbert Corthell, Helen Luttrell, James Spottiswood, Charles F. Merriam, Walter Horton, Herbert McKenzie, Walter Gray and Augusta Scott.

ACTORS' EQUITY ASSOCIATION

At the last meeting of the Council held in the secretary's office, Room 605, Longacre Building, New York City, the following members were present: Francis Wilson, presiding; Messrs. Lackaye, Wise, Arden, De Angelis, Nash, Connolly, Sampson, Brunton, Reicher, Coburn, Cope, and Kyle.

The following candidates were elected:

Fred W. Permain.	Alfred A. Webster.
Florence Le Cheres.	Allen Thomas.
Aileen Burns.	Leslie Gage.
Frances Rizar.	Virginia Pearson.
Fania Marinoff.	Percy Darrell Standing.
Richard Barbee.	
Ethel Hayter Gray.	Gail Kane.
Edward Delaney.	John Maurice O'Brien.
Viola Gillette.	Margaret Lee.
Frank Wilcox.	Oliver Byron.
Harry Maitland.	Frank Patton.
Florence Burnamore.	Alice Wilson.
Walter Lewis.	Rita Jolivet.
Florence Robinson.	Rose Dean.

The Actors' Equity Association met and conferred with the Managers' Association on the date agreed, Jan. 23. All of the points of the Actors' Equity contract were discussed seriatim. The meeting was a most harmonious one, and matters were referred to the committee for future discussion and agreement.

By Order of the Council,
JOHN E. WARNER,
Acting Secretary.

PROPERTY MAN SERIOUSLY HURT

After a performance of A Modern Eve, at Rocky Mount, N. C., Jan. 19, while a load of the company's baggage was being lowered down a freight elevator, the cable broke and the iron weight and pulley, weighing over one thousand pounds, fell on top of the property man, Edward Monson, badly crushing his foot and cutting a gash in his back. He is now in the hospital in Washington, N. C., where the doctors express grave doubts as to possible serious complications. Monson is from Jacksonville, Fla. He is a member of the I. A. T. S. E.

"STRANGE WOMAN" TO LEAVE

The engagement of Elsie Ferguson in The Strange Woman, the comedy by William Hurlbut, will come to an end at the Galety Theater on Saturday. Klaw & Erlanger will then present Miss Ferguson on a tour of the leading cities of the East and the Middle West.

ESTABLISHED JANUARY 4, 1879

THE NEW YORK
DRAMATIC MIRROR

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Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

WHAT IS THE MATTER WITH THE THEATER?

THIS is a time of theorizing and speculation among those who direct the theatrical fortunes of the day. Times have changed. The theater is exposed to many dangers. There is a universal complaint that it is losing its grip on the public.

There are those who say that such periods have always occurred, and yet the playhouse has invariably risen triumphant from its dregs. There have never been so many players idle as during the past five or six years. Will this condition continue for another period of five or six years, or will there be a revival of interest ere long? Who will undertake to deliver a categorical reply? Who, indeed, will answer the question by an emphatic yes or no?

It is true that there have always been intervals during which the theater has languished, only to rejuvenate, leap to higher triumphs and maintain itself as an institution better suited than any other to answer the needs of the masses for amusement; for back of and beyond the drama, considered as a mere source and medium of entertainment, is the deeper significance that it instructs while it amuses.

But within fifteen years past the theater has become exposed to influences with which it has never before had to contend. These are influences that have exercised either a direct or indirect bearing on its fortunes, but all of them together a converging effect which the theater has felt in its vital parts.

Within that period the automobile has developed from its invention into a medium of universal utility as well as diversion. It is hardly necessary to go into a circumstantial recital of the arguments one hears on every hand regarding the vast sums that have been diverted from other channels to the purchase of expensive machines, a large percentage of such sums representing an indirect loss to theaters. Daily we have pointed out to us that money formerly spent for theatrical entertainments now goes for the upkeep of automobiles, many of them in the hands of persons whose finances are strained to the utmost to keep their machines running.

Within that period, too, there has been a marked improvement in the character of vaudeville entertainments, which now attract thousands and thousands of people who formerly patronized the regular theaters only. Not so many years ago few women ever attended a variety performance, whereas to-day it is quite as proper for women to go to vaudeville as to a concert. It is an unquestionable fact that the vogue of vaudeville has had a strong bearing on the legitimate form of drama.

A third alien influence which is universally recognized by theatrical men is the motion picture industry. We may well say industry, considering the enormous fortunes which have been invested in the cinematograph art. From a few sporadic films, shown as curiosities a few years ago, the moving picture has gone on progressing to a stage of active rivalry with the best productions of the stage. Grand spectacles are filmed and produced in direct competition with the playhouse. The disadvantage is not altogether on the side of the theater manager in this connection. It is well known that many of the playhouses throughout the country would be unable to conduct their theaters without a loss, as matters theatrical stand at the present time, but for their ability to eke out gaps in their bookings with attractive motion pictures.. This does not mean the small picture houses, but the standard theaters in a great many towns everywhere that have had to depend on regular attractions and have been hardly used through the unchecked competition of the cheap picture theaters. The better pictures are going into the better theaters as time paces on, and there will in future be a closer affiliation between the legitimate theaters and the high-grade picture producers than ever. Nevertheless here the picture is plainly usurping the ground once occupied exclusively by the drama.

A fourth decided factor which has come to exercise a baneful influence on the popularity of the playhouse is the recent vogue of the cabaret entertainment, coupled with the tango craze. The dancing mania particularly has unfavorably affected theatergoing. It is one of those unaccountable eruptions that come at unexpected moments and pass away, when they have run their course, like other diseases. But its end is not yet, and while it endures it exercises a tendency not only to divert, but to deteriorate the faculties for enjoyment of the graver subjects of the theater. It is a form of dissipation, pure and simple, and the extraordinary feature of its phenomenon is the hold it has taken on old and young alike.

These four causes are foremost in deciding the question, What is the matter with the theater? And of these four causes some will pass with the progress of time, but some have come to stay and must be reckoned with in the future.

In his own interest it behooves the producing manager to survey his ground and determine how he can best meet the conditions that confront him. He has much to do to set his house in order. He has not in the past fifteen years done a great deal to cultivate his public. There has been much in the entire system of management that was radically wrong. The theater has been conducted too much as a business and not enough as an important branch of art, with its literature, its music, its sculpture and painting.

In individual cases the old-time playgoer, who prefers his seat in a theater at a good play to automobiling, to tangoing and pictures, has been estranged by a foolish policy in regard to diverting the best seats from the box-office. This old-time playgoer must be won back by a policy giving him as a regular patron of the house first-choice accommodations. The manager and his faithful patron must re-establish a link of mutual interest and a relationship of cordiality.

It will also behoove the astute manager to look after his gallery better. The former gallery patron is to-day one of the best supporters of the cheap motion picture manager. He has been banished from his old haunt by prohibitive prices, and the only remedy at hand seems to be an extension of the gallery facilities at prices within the reach of the masses. It is not altogether a bad suggestion that a reel or two of first-class films be run off as a prelude to the play, at least in some theaters.

In every way possible the legitimate theater should be made attractive to the public through courteous treatment, comfort and the establishment of closer personal relations. Every theater should seek to cultivate a following.

And, finally, the business of producing plays should be brought down to a sane and reasonable basis. The number of playhouses should be reduced. There is an assured support only for twenty-five of the thirty-five first-class theaters now in New York. When a manager has a success, let him be content with a reasonable number of companies presenting the play on the road, and win back the confidence of the smaller communities which have been the victims of the eleventh company until they have lost faith in promises and press notices.

It behooves the managers to wake up and do something to meet the extraordinary contingencies which have arisen. The drama will always be popular, but just now it is sick and in need of nursing.

A GOOD MAGAZINE'S GOOD LUCK

New York Evening Mail.

Mr. Frederick Schrader and Mr. Lyman O. Fiske have purchased a controlling interest in THE DRAMATIC MIRROR. This is good news to the profession, for it means that the standard of excellence established by THE MIRROR during Mr. Schrader's reign as editor-in-chief will be continued.

As befitting the head of so prominent a "trade" journal, he takes the drama seriously, and is one of its most authoritative commentators. Both the players and the business of the theater are certain of fair and impartial treatment at his hands, and it means much to the profession that this should be so. I therefore congratulate both the managers and players on the announcement of the assured permanency of this excellent journal's editorial supremacy.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players, whose addresses are not known to the writer, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

GEO. H. WALKER.—Robert Dempster is touring the country in The Right Princess.

GEO. K. WILLIAMSON.—Olga Rollen's whereabouts is not known to us.

S. H. C.—Address Arthur Deming, care this publication. If not called for, letter will be advertised.

MATINEE GIRL, Boston.—The William T. Hodge is the same you refer to. Billie Burke will very probably be seen in Boston in The Land of Promise soon after the conclusion of her New York engagement.

MURAL SQUIER, San Francisco.—For the information you seek about Bertram Lytell you must address that gentleman himself. Your questions are of purely personal nature, and THE MIRROR does not answer such.

CONSTANT READER.—1. We do not answer questions relating to strictly private family matters. 2. If Jane Kennard has retired from the stage she must have done so very recently, and THE MIRROR is not aware of it. 3. The Tongues of Men is not withdrawn, but playing on tour.

V. E. S., Brooklyn.—The names of people in Fritzi Scheff's last Mlle. Modiste company: Maxie McDonald, Peggy Wood, Ines Bauer, Gilbert Clayton, Bertha Holly, Madame Gaillard, Henry Holt, C. Morton Horne, Karl Stall, Florence Martin, Henry Leone, Fritzi Scheff, Claude Gillingwater, Leo White. Will try and give answer to other questions in next issue.

G. E. P.—A partial list of fairy or supernatural plays you ask for, besides Snow White: The Poor Little Rich Girl, A Good Little Devil, Blue Bird, The Wizard of Oz, Babes in Toyland and Tik-tok Man. Of course the translation rights of Sudermann's Johannesfeuer are reserved (as are all modern plays in foreign tongues). Besides, an English version of this play already exists.

NEW BOOKS

THE FOOLS OF SHAKESPEARE, an Interpretation of Their Wit, Wisdom and Personalities, by Frederick Warde. New York: McBride, Nast & Co., 1913. Price, $1.25 net.

As a rule we do not take much stock in writers who specialize in some fad based on Shakespeare's works, for as a rule they possess little interest and less value. But we do like Mr. Warde's book, which may be regarded an important handbook in reading the Dramas. We get here the interpretive views of a distinguished Shakespearean actor, who in his treatment of the theme proceeds upon the theory that Shakespeare, being an actor, wrote his plays to be acted, and that his purpose was to create characters as he saw or imagined them for dramatic presentation. "In the course of a lengthy career upon the stage, which has been chiefly devoted to the plays of Shakespeare," writes Mr. Warde in his preface, "I have witnessed the performance of these fools by accomplished actors whose skill has illuminated the text, and whose abilities have vitalized the poet's creations till they lived in my mind, not as imaginary beings, but as real men who walked, talked and gamboled before me. I have listened to their words, laughed at their wit, pondered on their wisdom, and have marveled that their point and significance have apparently escaped the notice of so many readers and students."

The author has visualized for us some of the most distinguished interpreters of Shakespearean fools in photographs of familiar players, though not all illustrate characters from Shakespeare. The frontispiece is a picture of the late Louis James—to whose memory, by the way, the excellent work is dedicated—as Cecco in The Duke's Jester; other half-tone illustrations represent Edwin Booth as Bertuccio in The Fool's Revenge, James Lewis as Touchstone in As You Like It, T. C. Cooke as Trinculo in The Tempest, E. Y. Backus as Feste in Twelfth Night, Charles Charters as Launcelot Gobbo in The Merchant of Venice, Louis James as Pepé in Francesca da Rimini and James Lewis and Sydney Herbert as Launce and Speed in Two Gentlemen of Verona.

To each of the great fools of Shakespeare Mr. Warde devotes a chapter. The writing of these chapters is interesting and informative—he writes like a man who has something to say—and of special value to anyone who has a weakness for Shakespearean lore. Part of this material has served Mr. Warde as the subject of his lectures, and is here elaborated with rare insight into much that is significant in the mouths of these wonderful clowns. Their origin and history is treated in the introduction. A chapter of exceptional interest is the last, The Fool in King Lear. Mr. Warde has covered his special ground with excellent judgment and uncommon ability.

On the Rialto

Sir Herbert Tree revived The Darling of the Gods in London Saturday night, Jan. 21, himself playing Zakuri.

The Poor Little Rich Girl couldn't stand the London fogs. It had only sixteen performances at the New Theater, and closed Jan. 10.

Now that Mrs. Olga Julia Everard Williams has been granted her final decree of divorce from William Williams, the sound of wedding bells may be expected to ring in the connubial felicity of that lady and Mr. Robert Hilliard, actor.

"Thou shalt not trespass!" While Richard Bennett was sermonising on Sunday afternoon, Jan. 18, at the West Side Y. M. C. A., on the value of a moral life, a cunning thief, with a keen appreciation of the eternal fitness of things and the conviction that an actor poaching on the preserves of the theologian was not deserving of the sympathy of any self-respected thief, purloined Mr. Bennett's $500 overcoat.

LEONORA.

She's dainty, winsome, she's a dream,
This whimsical Leonora.
In other hands she'd be a "scream,"
But in Maud's we adore her.
All who have seen her must admit
That she is doubly clever,
Having Eve's charm and Adams' wit—
No one quite like her ever.

F. B. M.

Gaby Deslys got one in on the Portland *Oregonian* in a bright interview published in that excellent newspaper recently by having the interview begin as follows: "Mlle. Gaby Deslys, the most famous of all European stars who ever have visited America say," etc. Evidently a clear case of hypnotisation.

The Louisville *Times* takes pride in the fact that five newspaper men, who formerly called Louisville their home, started the New Year with contributions to the stage. They are Err Lawshe, former dramatic editor of the *Courier-Journal*; Thompson Buchanan, Irving S. Cobb, Fred Schaefer, and Charles Neville Buck.

The clergymen who so appreciatively tendered a luncheon to Sir Johnston Forbes-Robertson in the Green Room (significant term) of the Fifth Avenue Restaurant one day last week, were very felicitous in their utterances and lauded the knightly actor for the work he did in the uplift of the stage. Sir Johnston, of course, responded gracefully and feelingly in well-turned phraseology, but it is not recorded whether or not he complimented the reverend gentleman in return on their deserts in the uplift of the pulpit.

They say on the Rialto that Lou Tellegen, who has scored so emphatically in Maria Rosa, couldn't get an offer from a single manager, and was out of an engagement for a long time. Miss Dorothy Donnelly introduced him to Fred Whitney. Another leading man had already been engaged to play Ramon, and no one associated Mr. Tellegen with the part until the actor engaged for the role dropped out. Whitney liked the looks of the French actor, and at once engaged him to support Miss Donnelly. The day after Maria Rosa was produced nearly every manager in town was after him. But Tellegen said that, inasmuch as Whitney had given him his first chance, he would stick.

Eva Tanguay has nipped the Broadway rumor of marital trouble, and that she and her husband were about to separate after only six weeks of connubial felicity, in the bud. And she did it logically, too, as did Josh Billings when he defended the charge that his dog had bitten a man.

Said Miss Tanguay: "So I am accused of having told the story to friends while walking on Broadway yesterday (Jan. 23). Well, I haven't been on Broadway all day. Besides, I haven't walked along Broadway in a long time. I ride in my machine!"

Josh Billings gave three reasons in court proving convincingly that his dog did not bite. They were: First, his dog was very gentle; second, he was too old and had lost all his teeth; third, he never in his life owned a dog.

CRITICAL BLUDGEON-WIELDERS

Managers Declare New York Theatrical Reviewing is the Worst in Twenty Years, or Since the Days of Nym Krinkle

Dramatic criticism in the New York daily papers is a never-ending topic of discussion in the inner circles of the theatrical world as well as on the Rialto.

Just now it is again brought into prominence by a series of charges and counter charges affecting the honesty as well as the ability of some—by no means all—of the six or eight gentlemen who wield the analytical scalpel, some of them, it must be confessed, with utter disregard of anybody's rights or feelings but their own.

A good example is supplied by the indiscriminate assault and battery upon Guimera's play, Maria Rosa, which followed the premiere. As usual, though, our critical confreres are anything but agreed. One prominent writer says: "Maria Rosa failed theatrically because it is deficient in drama. This thrill was ever lacking." Another declares: "One may pass over the incidents of the intervening act for the sake of telling the story briefly, but bear in mind every moment has its intense thrill."

One of the critics, who doesn't know enough Spanish to give an intelligent order for a plate of *chili con carne*, solemnly informs his readers, "The translation of the play into English has been done most clumsily." The Spaniards among the first-night audience who were familiar with the original were ardent in their praise of the translation, which reproduced, as well as is possible in English, the language of the simple roadmakers and laborers of the Catalan mountains.

Aside from this one would think that our critical lancers would profit by their experience, for they are practically the same men who condemned Marta of the Lowlands, which has been successful all over the world, and, as Tiefland, is now a permanent addition to the world's repertory of standard operas. They went all astray on The Lion and the Mouse, The Thief, Everywoman, Bird of Paradise, and dozens of notable successes, usually plays with primitive dramatic forces; but they enthuse tremendously over milk-and-water and tepid weak-tea plays with pale-faced heroines, child actors and tango dancers.

There are three or four capital critics on the New York papers who, even if they make an occasional mistake in the point of view, are known to be so unqualifiedly honest that their opinions are never questioned; but there are two or three whose attitude toward current plays are not easily explained on normal premises. Colonel Savage openly charged a year ago that Lüders, the clever composer of King Dodo and The Prince of Pilsen, was hounded to his death by the intemperate language of certain critics. Mr. Marc Klaw comes out and declares that he has never seen a worse state of affairs in New York since the days of Nym Krinkle, Charles Byrne, and a few others vividly remembered by old managers. He charges that there is a cabal of writers who should be shut out of the theaters, and, he adds, "So far as Klaw & Erlanger are concerned, that is exactly what is going to be done when our own attractions are playing."

That is not all he has to to say: "I say it reluctantly, but for the first time in twenty years I believe that there are three or four of these writers who are emphatically dishonest. You can't make me believe that men can submit scenarios, rewrite plays, attend dress rehearsals, make suggestions and hobnob with managers generally, and give unbiased opinions of plays. I am speaking of three or four that need little identification for managers in general." He claims immunity from any suggestion of self-interest, but insists that he speaks in the interest of actors, actresses, playwrights and composers who are constantly held up to ridicule if only the title of the play or the name of a man or an actor or actress "will serve as a cheap quip or pun."

"The proprietors of newspapers will wake up some day," Mr. Klaw declares, "to the fact that it is a dangerous thing to teach certain theatrical men to believe that they can reach a paper through the dramatic critic rather than through its advertising columns. And fool managers will also learn that simply because one of these buccaneers happens to give him a good notice, it is very poor policy to put that fellow's name in electric-light letters, and, like the alchemist of the Black Forest, create an ogre who will by and by attempt to devour him."

Mr. Klaw is not sparing in other charges, all of them expressive of a feeling of resentment which is not confined to any particular management. Others are expressing themselves along the same lines. George C. Tyler, F. C. Whitney, Henry Miller, and others might be similarly quoted. Managers themselves are largely responsible for the prevailing buccaneering style of criticism, and actors with them. Three or four critics are quoted on ash barrels, dead walls and electric signs, as though they represented the highest authority on the drama, and thus have their importance biased forth at every turn to the men who employ them.

The New York daily papers are not read beyond a radius of one hundred miles. All these managers have touring companies who travel from Portland, Me., to Portland, Ore. Of what consequence is a report, either favorable or otherwise, concerning such attractions in any New York paper? The criticism of the New York press is not in particularly good repute anywhere. It is read here and hardly anywhere else. The dramatic editors of the country, local managers and others interested in theatrical events read THE DRAMATIC MIRROR. This is no vain boast, but a fact of which every manager and experienced press agent is fully aware. Yet many managers will stake their all on the hazard of a favorable Broadway decision and let it go at that, seemingly indifferent to the fate of their play. Investments after they leave the Great White Way, and as seemingly insensible to the large number of important newspapers in other parts of the country with distinguished critics—men with established literary reputations here and abroad who do not care a straw what the New York papers think about an attraction, but who regularly read THE MIRROR to keep informed on the theatrical events of the day.

The employment of the literary bludgeon in theatrical reviewing invariably leads to one thing. Guilty or not guilty, the man who wields it will be suspected of dishonesty, and soon or late will lose his popularity, in spite of a temporary prominence on curbs and garbage cans. That New York has a number of such is a lamentable fact.

CENTURY THEATER CLUB

The Century Theater Club having established a reference library of dramatic literature at the Bloomingdale Branch of the Public Library, has wisely determined to support and enlarge it by giving a certain amount regularly every month toward buying new books of plays, the drama, etc.

The Drama League, with which the Century Theater Club is affiliated, has selected Mrs. Homer A. Reid, of that club, who is serving on the Committee on High Schools, to give a series of talks on that subject before all the clubs on Long Island. The subject of comic or light opera was considered at the social meeting of the Century Theater Club on Friday, Jan. 23, at the Hotel Astor, with Mrs. Grace Gaylor Clark presiding. The programme being planned and arranged by Mrs. Edith de Long Jarmuth, and Mrs. A. O. Ihlseng, Mrs. R. H. G. Kinser, the well-known musical critic, gave an exposition and talk on Der Rosenkavalier, Miss Grace Hoffman sang the Princess and the Rose motifs in illustration with Mrs. Kinser herself at the piano. For Part II, Mr. Earle Tuckerman sang "Titwillow" from The Mikado, "Fair Moon" from Pinafore, "Pirate King" from Pirates of Penzance, and "Brown October Ale" from Robin Hood, with Miss Olive Robertson at the piano. Mrs. William Lighthipe having, by way of exposition of the subject, given the story of each of these different songs before. At the next members' meeting, Feb. 13, the works of Alfred Sutro will be brought up for consideration of the club by arrangement of Mrs. James N. Ballantine, chairman of study. "The Bracelet" will be read by Mrs. A. D. Holt.

Two hundred and fifty members of the Century Theater Club attended the matinee of The Strange Woman, in January, under the leadership of Mrs. Thomas Gibson, chairman of matinees.

PLAYERS' SUFFRAGE LEAGUE

An organization, styled "Players' Equal Suffrage League of America," has been formed in Boston, of which the officers are: Mrs. Guy Currier, president; Priscilla Webster, vice-president; Mrs. F. B. Milliken, secretary and treasurer. Maud Milton, Lotta Crabtree, Mrs. Arthur Cheney (formerly Julia Arthur), and Mrs. Richard Bennett, directors.

The object of the League is to help all other suffrage societies by keeping a register so that those of the profession may be called upon for propaganda meetings and propaganda plays, and to generally interest and permit those of the profession in sympathy with equal suffrage to lend their efforts to further the cause.

Membership upon organization now 240. Applications for membership will be received by Maida Craigen at the Professional Women's League, 2238 Broadway.

STAGE HANDS WILL ARBITRATE

Last week's strike of the stage hands of the Playhouse was ended for the time being by the men returning to their work on Jan. 19, pending arbitration of their differences with the theater management, when William A. Brady and President Shea of the union, both of whom were ill at the time, shall have sufficiently recovered to take up the matter.

FEDERATION OF THEATER CLUBS

The National Federation of Theater Clubs met on Sunday night at the Hotel Marseilles. Sydney Rosenfeld, president, read scenes from the new comedy which the Federation is preparing to produce. This piece will be their first offering of the season.

The PUBLICITY MEN

The Whirl of the Word's press campaign is being industriously conducted by John H. Trump.

The indefatigable Guy Croswell Smith continues to find new aspects of George Arliss in Disraeli, that is shortly coming to Chicago for an indefinite stay.

Press work for the new Welsh play, Change, is being done through the Winthrop Ames office. Catherine Lee placed the first "flashes" with the dailies.

The press matter printed broadcast for the Professional Women's League was due to the energetic work of Belle Gold, the well-known musical comedy actress.

Leander Richardson is reaping a harvest of space for The Things That Count by naming that attraction as a marker of the turn of the theatrical trend toward clean plays.

S. I. de Krafft, of the F. C. Whitney offices, is dividing his time between a large amount of publicity work for Maria Rosa and an appendix that threatens to give him serious trouble.

Byron D. Bailey, who furnishes dramatic stock companies with material for newspaper publicity, is back on the job after several weeks' rest in Bermuda. Mr. Bailey's press bureau is located at Johnstown, Pa., and his clientage extends from the Atlantic to the Pacific.

Mr. Wagstaffe, of the Liebler offices, was pleasantly surprised to receive some unexpected space for General John Regan when the papers discovered a parallel between the Irish comedy and a practical joke played recently upon some officials in France.

The Wilson Sisters, triplets, playing last week at the Palace Theater, gave Broadway a laugh and themselves some publicity by having three young ladies in low-necked evening gowns ride in and about Longacre Square in an open taxicab. The three, it may be added, are made of wax.

John D. Williams anticipated all ugly rumors that he knew would arise through the leaving of Julius Steger from The Laughing Husband by sending a story to the press almost as soon as Mr. Steger reached his decision. Consequently, there was scarcely a paper that ventured any explanation other than that credible one contained in the press announcement.

Arthur Phillips, in advance of The Ginger Girls, is distributing a number of small, pasteboard boxes to advertise his attraction. On the cover of each it says: "Danger! This box must be opened under an electric light." Within is a hazel nut and a herald which reads, "A real nut: Ed. Lee Wrothe in The Ginger Girls."

Harry Reichenbach, of the Jesse Lasky offices, made a $100 bet with a prominent critic that he could take a chorus girl and make her famous over night with a single story. The result was that Nina Barbour left her place third from the left in a chorus, played a week as a feature at one of the best vaudeville houses in New York, and is now booked to appear on the Orpheum Circuit. Just to prove that success hadn't gone to his head, Harry went out and collected some royalties on a few of the steen vaudeville acts he has written.

ROSELLE KNOTT'S CASE

Roselle Knott, formerly wife of Ernest Shipman, makes strenuous denial of the reported statement attributed to Mr. Shipman that he secured a divorce from her in San Francisco and "settled all his property, including the family home," upon her.

"The fact of the matter is," Miss Knott declares, "no service was ever had upon me in any divorce or other proceeding. I served Mr. Shipman, and in due course the divorce was granted on the recommendation of Murray G. Hulbert, the referee. I did not ask for alimony, but I did demand the payment of certain notes which had been given me by Mr. Shipman for services rendered his firm as an actress, as he was my manager at one time. The house to which reference is made was my own property, and has always been my property. It is true that a ceremony was performed in California in 1910, but my divorce was only granted last summer, which made it necessary for Mr. Shipman to remarry Miss Barham in order to legalize the union. Mr. Shipman's indebtedness to me amounts to many thousand dollars, and it represents money loaned to him for his productions and for my services as his star in one company."

ERLANGER TO FORECLOSE

A. L. Erlanger has begun action of foreclosure on a mortgage of $75,000 held by him on the estate of "Big Tim" Sullivan. Defendants are Patrick H. Sullivan, Lawrence Mulligan and the other executors. The realty under the mortgage consists of several properties, including the Dewey Theater.

A lis pendens in the action was filed Jan. 21 in the County Clerk's office.

NEW YORK THEATERS

HIPPODROME
Sixth Ave., 43d-44th Sts. Evenings, 8.
Daily Matinees at 2. Best Seats $1.
AMERICA
Mammoth Production | Increased Orchestra | 300 Horses | 50 Indians
SHUBERT Thea., 44th W. of B'way. Phone Bryant 8430. Evgs., 8:15. Mats., Wed. and Sat., 2:15
A THOUSAND YEARS AGO
A Romantic Fable-Play of the Ancient Orient
Booth Theatre 45th St., W. of B'way. Tel. Bryant 6540. Evenings, 8:15. Matinees, Thurs. and Sat., 2:15.
THE WELSH PLAYERS IN CHANGE
By J. O. Francis
Phone 3194 Bryant **COMEDY** 41st St. E. of B'way Evenings, 8:15
Matinees, Tuesday and Saturday, 2:15
KITTY MACKAY
The Comedy Success of the Season
By Catharine Chisholm Cushing
44TH STREET THEATRE
Lew Fields . . . Proprietor
Just W. of B'way. 'Phone 7992 Bryant
Evgs. 8:20. Mats. Wed. and Sat., 2
George Edwardes' London Co. in
THE GIRL ON THE FILM
CASINO Broadway and 39th Street. Phone, 3846 Greeley.
Evgs., 8:15. Matinees, Wed. and Sat., 2:15.
HIGH JINKS
With Elizabeth Murray and Tom Lewis
WINTER GARDEN Broadway & 50th St.
Phone 9460 Columbus. Evenings, 8:20.
Matinees, Tuesday, Thursday and Saturday, 2.
THE WHIRL OF THE WORLD LYDIA LYASHT
LYRIC 42d St., West of B'way. Phone 3216 Bryant. Evgs., 8:15. Matinees, Wednesday and Saturday, 2:15.
GUY BATES POST in
OMAR THE TENTMAKER
ELTINGE W. 42nd St. Evgs. 8:15 Mats. Wed. & Sat. 2:15
A. H. WOODS presents
The Yellow Ticket
a remarkable all star cast with John Mason, John Barrymore, Florence Reed, Emmett Corrigan, Julian L'Estrange, Macey Harlam, Elaine Inescort, & others.

STAGE NOTES

When Henry Miller closes his season in New York on Feb. 7, Louise Closser Hale, a prominent member of his organization, will leave three days later for San Francisco to witness the first production of her play, Missy the Dancer, dramatized from her latest book, "Her Body and Her Soul," which Fred Belasco is putting on.

Edwin Mordant and his wife, Grace Atwell, have become members of the New York Center of the Drama League of America. Mr. Mordant is Chief of the United States Secret Service in At Bay. His taking the initiative in investigating the facts of the new income tax, as far as they concern actors, is an echo of the days when as a crack newspaperman he used to smell out news for a Baltimore daily.

Josef Stransky will remain another three years as conductor of the Philharmonic Society at double his former salary, which was $10,000 a year. Mr. Stransky came here in 1911.

Brandon Tynan, playing Joseph in Joseph and His Brethren, has received an offer from Hugh Ward, of J. C. Williamson, Ltd., to tour Australia next season with a repertoire including Hamlet, Romeo and Juliet, and The Three Musketeers.

TO OTHER STAGES

"Maria Rosa" Goes to Longacre and "Young Wisdom" Moves to Gaiety

The engagement of The House of Bondage, at the Longacre Theater, came to an end on Saturday night. Arrangements have been concluded by Manager Grasso, whereby Dorothy Donnelly and Lou Tellegen will move from the Thirty-ninth Street Theater and continue their New York run in Maria Rosa in the Longacre Theater, beginning Feb. 2.

Joseph Brooks has arranged for the transfer of Mabel and Edith Taliaferro in Young Wisdom from the Criterion to the Gaiety Theater on Feb. 2. As the Criterion has been leased to a motion picture concern, beginning Feb. 1, it became necessary to find another theater for the two sisters.

THE LATE "HARRY" PEAKES

Henry C. Peakes, at one time the most popular American baritone in grand opera, died at the Brunswick Home, Amityville, L. I., Jan. 8. He was placed there Dec. 12, under care of the Actors' Fund, and was buried in the actors' plot. During a career of more than thirty years Mr. Peakes was prominent on the stage and admired as an artist. He was a member of the Caroline Richings Opera company, and for ten years was with Lillian Russell. He was also with the Hess English Opera company when Emma Abbott made her debut with that organization and sang Mephistopheles to her Marguerite, a role in which he was unusually fine. He also achieved fame as one of the first English singers to appear as Gaspard the Miser in The Chimes of Normandy. His last engagement was with the Robinson Opera company at Binghamton, N. Y. He was about seventy years of age. Another well known survivor of the Hess Opera company is Emily Melville, the original Serpolette in The Chimes, now playing a grand dame in Peg o' My Heart.

CONTEST CREATES EXCITEMENT

LINCOLN, NEB. (*Special*).—Manager Gorman put on a chorus girls' contest in the Orpheum, this city, Jan. 21, in which all the In Wrong company girls participated. The feature proved a big drawing card and the house was entirely sold out for both performances. The crowd, waiting to get in at the second show, was so large that traffic was blocked for a time. A number of women fainted, and it was necessary to call on the police to assist in handling the crowd.

V. E. FRIEND.

TO RECONSTRUCT FRIARS' CLUB

The Friars, instead of erecting a new ten-story clubhouse, as originally planned, when in 1911 they purchased additional property, will reconstruct the dwellings at Nos. 106 to 110 West 48th Street to suit their purpose. The improvements will involve an outlay of $50,000. Harry Allen Jacobs is the architect.

A new facade in gothic style is to grace the front. The interior changes will allow for hand-ball courts and gymnasium in the cellar, a grill room on first floor, pool, billiard and dining rooms and library on second floor and bedrooms on floors above.

WILLIAM HARRIS IN HOSPITAL

William Harris, the veteran manager, has gone to the German Hospital for treatment. While not seriously ill, his physicians have decided it best that Mr. Harris be in temporary retreat in the hospital for a short time.

For the first time in many years Mr. Harris missed the annual banquet of the Theatrical Managers' Association at the Biltmore.

"BACHELOR'S BABY" CLOSES

K. C. Jaquith's Bachelor's Baby company, headed by Henry Buckler and Baby Mimi Yvonne, which has been playing one, two, three night and week stands for the past eighteen weeks, closed temporarily on Jan. 20 at Fort Wayne, Ind., and came to New York. A Spring tour of the play will probably begin about the latter part of next month.

A JUVENILE "GRUMPY"

The Liebler Company, which is managing Cyril Maude, have announced a performance of Grumpy by children for the afternoon of Feb. 19 at Wallack's Theater. A call for volunteers for the cast will be announced shortly. St. Mary's Free Hospital for Children will have the receipts.

NEW THEATERS

The Strand in Stroudsburg, Pa., opened its doors to the public for the first time Thursday evening, Dec. 18, with Excuse Me, followed on the succeeding night with The Master Mind. First-class road companies will be booked at this house, and good business is looked forward to.

Built in Spanish mission style, at a cost of $60,000, will be Brooklyn's newest motion picture theater. The two-story building will occupy the southwest corner of Greene Avenue and Cumberland Street. It has been leased for a term of years to the Beacon Photoplay Company.

The Gem Theater in Hattiesburg, Miss., is about to be converted into a modern theater which, when completed, shall serve every theatrical purpose. The reconstructed house is to be fireproof and safe, and will have a seating capacity of 1,226.

Plans and specifications have been drawn and approved for a high-grade theater in Oil City, Pa. One hundred thousand dollars is to be expended in the project by the Oil City Lodge, No. 588, I. O. O. F., which will have its home on the fourth floor of the building.

NEW YORK THEATERS

EMPIRE Broadway and 40th Street. Evenings, 8:15; Matinees, Wed. and Sat., 2:15.
CHARLES FROHMAN . . . . . Manager
CHARLES FROHMAN PRESENTS
MAUDE ADAMS
In a comedy only for those who have ever had a mother.
THE LEGEND OF LEONORA
By J. M. Barrie, author of Peter Pan.
CRITERION Broadway & 44th St. Evgs. 8:15. Mats. Wed. & Sat. 2:15.
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KLAW & ERLANGER Present
MABEL and EDITH **TALIAFERRO**
YOUNG WISDOM
A new comedy by Rachel Crothers.
Next week moves to Gaiety
KNICKERBOCKER B'way. & 38th Street
Evgs. at 8. Mats. Wednesday & Saturday at 2.
Chas. Frohman, Klaw & Erlanger, Managers.
WM. H. DOUGLAS
CRANE FAIRBANKS
With AMELIA BINGHAM
The New Henrietta
and PATRICIA COLLINGE
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GAIETY B'way nr. 46th St. Tel. 210 Bryant. Evgs., 8:20. Mats., Wednesday and Saturday.
KLAW & ERLANGER present
ELSIE FERGUSON
In the New American Comedy by William Hurlbut.
The Strange Woman
Last week. Next week "YOUNG WISDOM," direct from Criterion Theatre.
LIBERTY 42d St., W. of B'way. Evgs., 8:15. Mats., Wed. & Sat., 2:15.
KLAW & ERLANGER, Managers.
Henry W. Savage offers
THE HUNGARIAN OPERETTA SENSATION
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Emerich Kalman's melodic masterpiece
(Der Zigeunerprimas)

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NEW AMSTERDAM West 42d St. Evs., 8:15.
Matinees, Wednesday and Saturday, 2:15.
Klaw & Erlanger, Managers.
KLAW & ERLANGER present
A New Musical Comedy.
The Little Cafe
Book and Lyrics by C. S. McLellan.
Music by Ivan Caryll.
GEO. M. **COHAN'S** Theatre, B'way & 43d St. Phone 3071 Bryant.
KLAW & ERLANGER Managers
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A. H. Woods offers
POTASH & PERLMUTTER
An up-to-date garment, in three pieces, founded on the famous stories from the *Saturday Evening Post*, by Montague Glass.
LYCEUM 45th Street, near Broadway Evenings, 8:20 Mats. Thurs. & Sat. 2:15
Charles Frohman presents
BILLIE BURKE
In a Modern Play of North American Homestead Life,
THE LAND OF PROMISE
By W. S. Maugham
GARRICK 35th St. near Broadway. Evs. 8:15. Mats. Wed. & Sat. 2:15.
CHARLES FROHMAN presents
Eva Moore & H. V. Esmond
With the entire London Criterion Co. in H. V. ESMOND'S NEW PLAY.
THE DEAR FOOL
ASTOR 45th St. and B'way. Phone 287 Bryant. Mats. Wed. and Sat.
COHAN & HARRIS present
Geo. M. Cohan's Mystery Farce
SEVEN KEYS TO BALDPATE
Founded on Earl Derr Biggers's famous novel.

BELASCO W. 44th Street. Evgs., 8:15 Matinees, Thursday and Saturday, 2:15.
DAVID BELASCO presents
FRANCES STARR
In Henri Bernstein's Play
THE SECRET
CORT THEATRE 48th Street
Just East of Broadway
Most Beautiful Theater in America
Direction of JOHN CORT. Telephone, Bryant 46
Evenings, 8:20; Matinees, Wed. and Sat., 2:20.
OLIVER MOROSCO Presents
LAURETTE TAYLOR
in the Comedy of Youth **PEG O' MY HEART**
By J. HARTLEY MANNERS
Direction WILLIAM A. BRADY **48th St.** Theatre, Just East of B'way. Phone 178 Bry't
Evenings at 8:20 Matinees, Thursday and Saturday at 2:20
TO-DAY
THE SENSATIONAL DRAMATIC HIT OF THE CENTURY

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The Biggest and Best Musical Hit of the Season
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THE FAMOUS ENGLISH ACTOR
CYRIL MAUDE
(The Liebler Co., Managers)
In
GRUMPY
Special Mats. Lincoln's & Washington's Birthdays.
WILLIAM A. BRADY'S
PLAYHOUSE
48th St., East of B'way. 'Phone 2628 Bryant
Evenings 8:30
Matinees Wednesday and Saturday, 2:30
THE THINGS THAT COUNT

DEDUCTIONS FROM TAX

Edwin Mordant Provides Information on Exemptions Under Income Tax Law

Edwin Mordant, the actor now appearing in At Bay, who refused to submit to the withholding of his income tax at the source of income and was upheld in his stand by Government ruling, has secured further information on the subject of allowable deductions. Mr. Mordant's account follows:

"Immediately after the decision obtained by me from the Treasury Department, as published in THE NEW YORK DRAMATIC MIRROR, *the past December*, covering the payment of income tax and its deduction at source of income, the question of what was allowable as deductions, to be added to amount of exemption already provided for, became a matter for consideration. The following decision will prove of interest to members of the theatrical profession:

TREASURY DEPARTMENT, WASHINGTON, Jan. 21, 1914.

Edwin Mordant, Esq., 70 West Forty-seventh Street, New York City.

SIR.—In reply to the inquiries contained in your letter of the 23d ultimo, you are advised that no exemption is allowed for a child, or children, under the income-tax law.

You are also advised that the amount spent by members of the theatrical profession for *wardrobes for productions*, and *commissions* paid to secure engagements, constitute allowable deductions.

You are further advised that the annual return must be made on, or before, March 1 of every year; the form provides a place for claiming exemptions and allowable deductions.

The maintenance of a home by a married man comes under the head of "personal, living and family expenses," although the husband is required by his business to be away from home for long periods. Respectfully,

ROBERT WILLIAMS, JR.,
Acting Commissioner.

"The members of the profession will note that costumes purchased for productions are deemed 'tools of trade,' therefore can be included in filing claim for exemption. Also that commissions paid to dramatic or other agents for engagements are likewise allowable.

"It is imperative that you file your schedule not later than March 1, and blanks can be secured by calling on, or addressing, Dr. Frederick L. Marshall, Collector of Internal Revenue for the Third District, Third Avenue and East Sixteenth Street, Manhattan. These schedules must be sworn to before a Notary Public. Fines are provided for failure to comply with requirements or attempts at evasion or misrepresentation. The income-tax law applies alike to native and foreign actors, men and women."

"WORLD WITHOUT END"

Charles Frohman Secures American Rights to New Play by Sydney Grundy

Sydney Grundy, the distinguished English dramatist who wrote Sowing the Wind, A Fool's Paradise (originally called The Mouse Trap), and a number of other original plays together with the English adaptation of A Pair of Spectacles, has recently completed a new play in four acts called The World Without End. American rights have been purchased by Charles Frohman, who first produced Sowing the Wind in this country at the Empire Theater, Jan. 3, 1894.

Sowing the Wind was a play on a social question that aroused much interest, and about three months after the premiere in New York, THE MIRROR held a prize contest for the best criticisms of the play, with Laurence Hutton, Stephen Fiske and Franklyn Fyles as judges.

NEW MOROSCO PLAYS

Six New Productions to Follow in Rapid Succession—One by Sydney Rosenfeld

Oliver Morosco is making a number of productions for the Spring season, following close upon The Pretty Miss Smith on Jan. 18. Rita's Romance, by Leo Ditrichstein, Benjamin Hapgood Burt and Silvio Hein, which was announced originally for Dec. 28 at the Los Angeles house, will be seen shortly. Then, it is said, Faith, by Otheman Stevens, dramatic editor of one of the big Frisco dailies, will make its appearance. After that, Frank Mandel's new comedy drama, The Lady We Love—the lady being the sweet one on the silver dollar—comes to attention, while a comedy by Sydney Rosenfeld waits in the offing.

The Pacific Coast manager has had his faith in native talent somewhat shaken by the results so far in his play contest, and is inclined to confine his future attention to authors tried and true. Nevertheless he hopes to find one or two out of the contest that will be available for stage use.

COLUMBIA LEASES ITS THEATER

COLUMBIA, S. C. (*Special*).—The Columbia Theater, which is owned by the city, has been leased for two years, from May, 1914, to F. L. Brown.

On Jan. 18 competitive bids were asked for on the theater by City Council. There were four bids submitted. The highest being $3,800 by W. A. Coleman; the next, $3,750, by F. L. Brown. Mr. Coleman has given notice that he will contest this in the courts, but the Council contends that they were not compelled to accept the highest bid submitted. Mr. Brown has been the manager of the local theater for the past fifteen years, and has always endeavored to give his patrons the best attractions on the road, at times at a personal loss. The awarding of the lease to him has met with the approval of the entire theatergoing public.

J. D. DIAL.

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REPERTOIRE THEATER

Plan Afoot for Permanent Company of Well-Known Players at Park

The movement that has been going on for some time for the reestablishment of a house along the lines of the former New Theater is now receiving definite support from the Stage Society of New York. Ready to lend something more than merely moral support is Otto H. Kahn, chairman of the Board of Directors of the Metropolitan Opera Company, who was so active in the affairs of the New Theater.

It is said that the undertaking may be housed at the Park Theater at Columbus Circle. William Faversham, who will shortly be seen in New York in Shakespearean repertoire, is named as the probable director of the institution, while the company tentatively named includes such well-known players as Julie Opp and Constance Collier.

It is possible that these rumors may have arisen from the announcement some time ago, when William Faversham was in the West, that he hoped to establish a permanent repertoire company in New York as a personal undertaking, and identified with no wholly philanthropic institutions. Color is lent to this view of the matter by the report that the opening programme will not be very ambitious for the first few seasons, and that the scale of prices will be that prevailing in New York box offices at present.

MAY DIE IN NEED

Kathryn Ardavani, in Hospital, Physicians Say "Danced Her Heart Out"

Kathryn Ardavani, dancer, daughter of the late Achele Ardavani, who in the early history of the Metropolitan was one of its best-known baritones, is in the Polyclinic Hospital stricken with an illness which, if she does not receive the best of care, will end fatally.

Until a year ago Miss Ardavani was dancing in light opera. Twelve months of illness has exhausted her financial resources. The Actors' Fund has, and still is, contributing $7 a week toward her support, but $25 a week is required for her maintenance outside of physicians' fees, which are provided for.

Dr. McCall Anderson, of No. 321 West Fifty-fifth street, who is attending her, says that a few weeks in the hospital may mean partial recovery, but she can never dance again. She was told by the physician that she had "danced her heart out."

NEW THEATER AT SHELBYVILLE

SHELBYVILLE, IND. (*Special*).—George J. Rapp's new Cosa Theater—one of the handsomest motion-picture houses in the state—was opened recently. It is an especially attractive little theater and with the best films procurable being presented it has become a favorite resort with the amusement seekers of this city. Its interior decorations represent the mountains of Switzerland. On each side of the mirrored entrance are candy and cigar booths. Boxes are in the rear for the convenience of theater parties. An indirect lighting system has been installed, which adds considerably to the comfort of the patrons. The employes are girls.

A. L. GUTHRIE.

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STEGER LEAVES

Julius Departs from "Laughing Husband," Which Comes to New York Feb. 2

Julius Steger, who has been singing the title-role in Charles Frohman's newest musical-comedy production, The Laughing Husband, which comes to the Knickerbocker Theater, Feb. 2, has suddenly left the company.

On Thursday night Mr. Steger wrote to Mr. Frohman, asking on his own initiative that he be released from the cast because of his own certainty that the role is not suited to him. The original agreement between Mr. Frohman and Mr. Steger was experimental, the final decision being left to Mr. Steger as to whether or not he should play the part in New York.

It is said that Mr. Frohman was not particularly satisfied himself with the work of Mr. Steger in the role.

GRACE DREW DIVORCED

ST. LOUIS (*Special*).—Grace (Goldie) Drew was divorced from her husband, John Drew, a manufacturer, by Judge McElhinney, of this city, Jan. 12. Mr. Drew was given custody of their eleven-year-old son. Mrs. Drew's sister, Mrs. William H. Specht, a society woman, testified to the excellent reputation of Mr. Drew.

Grace Drew is well known for her success as prima donna in The Chocolate Soldier some three years ago.

FRANK LAWTON STRANDED IN LONDON

Frank Lawton, who with Edna May shared the talk of London, during the Belle of New York rage, is one of the victims of the recent collapse of plans for a big Indian spectacle at Earl's Court. Lawton is among the stranded artists who are receiving relief from a fund created on behalf of those hard hit by the failure of the enterprise. He is known as the whistling comedian.

FRED J. BEAMAN

Writes sketches that live. Have cast a few of the many who have played his acts: Mr. and Mrs. Gene Hughes, Digby Bell, Dorris and Hinwood, Hallen and Fuller, Kelley and Wentworth, Harry M. Moore, Lewis McCord, Haight and Dunn, Dick Gardiner, Carolina Frankiyn Co.

I do not write songs or monologs, but do write sketches that LIVE and PLEASE.

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Juvenile Shakespearean Artists
STOCK OR PRODUCTION
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CHATTANOOGA

The Leonard's Spots on Jan. 19 played to very good house. Jan. 20 Anna Swiatgrue will appear in The Madcap Princess. On Thursday, Jan. 29, Mrs. Fiske in The High Road, and on Jan. 30 Nazimova will appear at the Bijou.

At the Auditorium on Feb. 9, Melba and Kubelik will give a concert, which will no doubt be a big drawing card.

At the Lyric Julia Neville and stock co. will present Lena Rivers for the week of Jan. 26. Stock seems to be drawing in Chattanooga, playing to large houses all last week. At the Majestic, Max Bloom will present The Bonnets of Broadway.

HERBERT OWENSMITH.

NEWS OF STOCK PLAYS AND PLAYERS

STOCK IN NEW YORK

HARLEM OPERA HOUSE.—The Master Mind is the week's offering, giving the players an opportunity to portray parts lately created for Broadway patrons. The play has but lately been brought in from its road tour, and this is the first release for stock. Florence Malone and Harrison Forde are giving splendid portrayals of the leading roles.

ACADEMY OF MUSIC.—The Bandit King, a play which made J. H. Wallick a fortune some years ago, is playing to the usual good houses. Theodore Friebus, Priscilla Knowles, Angela McCauli, and Hooper Atchley are happily cast in roles that present plenty of opportunities.

METROPOLIS THEATER.—The Yoke is meeting with the approval of large audiences, who are finding new values in their favorites, Mae Desmond and Rowden Hall, and their supporting company.

WADSWORTH THEATER.—Mercy Mary Ann was last week's offering, with Florence Rittenhouse in the title-role, a favorite part with her. This week, Divorcons is pleasing the patrons, giving Miss Rittenhouse a part which tests her ability in all lines in Cyprienne. Guy Harrington is playing Henri, J. Hammond Dailey is well cast in Abdemar, Jerome Renner is excellent as the waiter, and Arthur Bell, Edith Spencer, Harriet Sheldon, and Henrietta Goodman are doing good work. HARRY ANDREWS, the director, is returning to the Orpheum Theater, Philadelphia, and this is his farewell week with the Wadsworth Theater.

CECIL BROOKER.—The Wrong Way was last week's attraction to splendid houses drawn for the most part to welcome Ruth Gates as the new leading woman. This week the company is presenting Arms and the Woman, a dramatization by Joseph Byron Totten of George Barr McCutcheon's novel of the same name.

MISS ANNE HOLLINGER IN EUROPE

Miss Anne Hollinger, who closed a successful season as leading woman in stock in Waterbury, Conn., last May, after a long period as head of a company in Pittsfield, Mass., is in Europe, and will not return to America until late in the Spring.

Miss Hollinger sailed last August, and has been spending the Winter in England and France studying and giving close attention to the methods of foreign artists in their home theaters. She has also been devoting much of her time to the study of the French language, in order to appreciate more fully the work of the leaders in that country. She was present at a notable performance in London, given for the benefit of a hospital, at which Madame Sarah Bernhardt was the topliner and at which King George and Queen Mary were the guests of honor in the royal box.

PERMANENT HOUSE FOR REDMOND CO.

Mr. Ed. Redmond has secured a three years' lease on the Theater Diepenbrock, at Sacramento, and intends to use it as a permanent home for his stock company, which is now in its eightieth week at the Grand. Mr. Redmond will take possession on March 2. The Theater Diepenbrock is one of the finest theaters on the Coast, having been built but two years ago. Fire gutted the house last Summer, and it has been refurnished completely with every modern contrivance added to its equipment to stage the largest of productions on a lavish scale.

RALPH KELLARD'S PLANS

Ralph Kellard's engagement as leading man of the Poli Stock company, Springfield, Mass., ended with the closing of the company's season on Jan. 17. He will remain in Springfield for several weeks, owing to the expected arrival of a newcomer in his family. Mrs. Kellard is a well-known leading woman, having played for several seasons under the name of Rebecca Ridgley. In the Spring Mr. Kellard is to head a stock company in Syracuse, as has been his custom for several years.

PATRONS CHOOSE PLAYS

The management of the Crescent Theater, Brooklyn, N. Y., have hit upon the popular plan of allowing their patrons to choose the plays presented. On the programmes are found blanks, upon which may be registered any patron's personal choice. The plays to be produced during the balance of the season will be those receiving the greatest number of votes

NEW THEATER FOR LONERGAN CO.

NEW BEDFORD, MASS. (*Special*).—It is reported that a large local real estate company will build a theater in the Spring for Lester Lonergan and his players. The house will have a seating capacity of 2,200. Mr. Lonergan closes his engagement in May at Hathaway's Theater, and this popular old playhouse will then be turned into a department store by the W. T. Grant Company. W. F. Gen.

DOUGLAS—TRAVERS

Irene Douglas, ingenue, and Noel Travers, leading man of the Grand Opera House, Brooklyn, were married Thursday, Jan. 15, very quietly in the presence of a few intimate friends.

Sunday, Jan. 18, Simon Barr, the treasurer of the Grand Opera House, Brooklyn, was married. There seems to be an epidemic of quiet marriages, with the Harris-Lucas nuptials, New Year's week, as the first of them. Miss Stanley, the character woman, is now the only unmarried member of the organization.

RUTH GATES WITH SPOONER CO

Ruth Gates is the leading woman of the Cecil Spooner Stock company in the Bronx during Miss Spooner's engagement at the Longacre Theater in The House of Bondage. She made her first appearance Jan. 19 in The Wrong Way, and judging by the hearty reception and floral tributes presented her, she is a decided favorite with this popular theater's patrons. She played the role of Helen Warner with sympathy and sweetness. It is hoped, however, that she will act, shortly, roles with greater opportunities for her decided talent.

HARRY ANDREWS.

Harry Andrews, actor and stage director, has been associated with the stage since childhood. He made his first appearance on the stage as a boy in Rip Van Winkle, afterward playing Roundy in Uncle Josh Whitcomb. To this early training, contrary to the belief that child actors seldom bear out their youthful promise, is due in great part Mr. Andrews's splendid success as an actor of character roles and as a stage director of rare ability. His technique is recognized and respected by those actors fortunate enough to be associated with him. He has made records in long engagements at the Colonial Theater, Cleveland, with Leo Ditrichstein; at the Imperial, St. Louis; the Belasco, in Los Angeles, and with the Poli companies in Washington and Springfield, Mass. His last engagement has been with the Wadsworth Theater, New York, which he is leaving to join the Orpheum Players at Philadelphia, Pa. Among the well-known plays whose first productions were staged under the careful and artistic direction of Mr. Andrews, are The Spendthrift, The Garden of Lies, and The Price.

TROUBLES IN LOUISVILLE

The Actors' Equity Association may find a good field for its activity by inquiring into the standing of a certain Louisville stock enterprise, which is reported to be engaging players for the Kentucky metropolis. Some of the people who went there a few weeks ago claim to have been left stranded, and a prominent actress, who was persuaded to give up a splendid road engagement to be the star of the company in her native city, says she played three weeks for nothing and on top of that had the humiliation of having her passes to friends confiscated at the door. From all accounts this is an aggravated case, and should be submitted at once to the Actors' Equity Association for investigation and action. If half the stories told of the management are true, the concern should be publicly posted, and at all events players will do well to be on their guard.

LORNA ELLIOTT AT BAYONNE

Lorna Elliott returned to the Bayonne, N. J., Stock company at the Broadway Theater, on Jan. 26, as leading woman in Life's Shop Window, after fifteen weeks with the Majestic Stock company in Erie. She first played at the Broadway with the Schiller Stock company.

LANCASTER LIKES ARVINE PLAYERS

LANCASTER, PA., Jan. 27 (*Special*).—The Arvine Players at the Fulton Theater are enjoying a most successful season. The popular stock company presents a new bill each week to audiences which tax the capacity of the house. Last week What Happened to Mary was the attraction, with Ottola Nesmith in a splendid and admirable performance of Mary. George Arvine, Thomas Shearer, and George Bowman gave their usual capable performances. This week the company is showing its versatility in a noteworthy production of Thelma, with Miss Nesmith in the title-role.

STOCK CO. FOR FITCHBURG, MASS.

Messrs. Howard F. Salisbury and Thomas D. Boriero made arrangements in New York recently for a stock company for their Auditorium Theater, at Fitchburg, Mass. The company includes Marion Hutchins as leading woman, Arthur Jarrett as leading man, and Augustine Glassmire as stage director. The other members of the company are Florence Pendleton, Minnie Williams, Florence Forrest, Margaret Morton, Irving Lancaster, Bernard Riggs, Paul Atherton, James Brennan, George Gow, and Thomas Wilson.

STOCK STAR SYSTEM

Bainbridge Company Continues at Minneapolis —New System Inaugurated

We wish to correct a statement made in a recent issue that the Bainbridge Stock company at the Shubert Theater, Minneapolis, Minn., was closing. The company, excepting Jane Tyrrell, formerly leading woman, remains intact and includes Averill Harris, Lyne Starling, Joseph Hollicky, Pete Raymond, Kenneth Bradshaw, Charlie Eichman, Louise Fannum, Frances McLeod, Mary Bigelow, Erne De Lacy, and Molly Fisher, with George La Boir, stage director.

The stock star system was inaugurated on Jan. 11, when Florence Roberts, supported by the above company, appeared in Zaza. Madame Sans Gene is this week's attraction. Other leading players, who, it is reported, will follow Miss Roberts's engagement, are Edmund Breese, H. B. Warner, Thomas W. Ross, Tully Marshall, Dustin Farnum, Carlotta Nillson, Helen Lowell, and Zelda Sears.

STOCK IN BROOKLYN

The initial stock production in Brooklyn of What Happened to Mary was presented at the Grand Opera House Jan. 19-24. Phyllis Gilmore made the best of every opportunity afforded her in the title-role, while Noel Travers appeared as John Willis. William Elliot, George Carleton, Irene Douglas, Dan Bagnall, James Harris, Pearl Ford, and Minnie Stanley were seen in congenial roles.

The Little Church Around the Corner made its initial bow as a stock production at Keith's Greenpoint Theater. It was produced under the special direction of Harry McKee. Nora Sheiby and Alfred Swenson were seen in the principal roles, while John Dilson, Pearl Gray, Frances Williams, Jack Roach, Francis Joyner, Malcom Owen, Bessie Warren, and Julian Barton portrayed the minor assignments.

Joseph Eggenton, of the popular Crescent Players—owing to the absence of George Allison—was assigned to the leading role of He Fell in Love With His Wife. Although Mr. Eggenton has been playing "heavies" for the past decade, he gave a convincing portrayal of James Holcroft. Leah Winslow made the best of her assignment, while M. J. Briggs, Charles Schofield, William Evarts, Isadore Martin, and Mabel Reed gave their standard performances of the minor roles.

Louise Carter, of the MacCurdy Players, was seen at her best in an elaborate revival of East Lynne at the Gotham Theater. It is very apparent that Mr. MacCurdy has given the Gotham a new lease on life, judging by the capacity houses that are the rule there. J. LEROY DAVE.

STOCK CO. OFFERS $250 FOR PLAY

Desiring to encourage playwriting and native and latent talent in literature, the Brownell-Stork Stock company, of the Orpheum Theater, Newark, N. J., have offered a prize of $250 in gold to the person or persons who will submit an original manuscript of a drama or comedy suitable for their leading woman, Mabel Brownell. All manuscripts must be submitted on or before March 7, 1914. Conditions regarding the production of the accepted manuscript will be decided upon immediately after the prize has been awarded.

[It was suggested in these columns last Summer that stock companies could render great service to the drama and effect deeper loyalty and interest on the part of their patrons when they began to encourage and uncover budding playwrights.—ED.]

OLIVER PLAYERS IN NEW PLAY

The Oliver Players at the Majestic Theater, Rockford, Ill., Jan. 14-17, offered a new play, The House of a Thousand Scandles. The story deals with the operations of a Kansas City family who have been in New York three years, trying to get into society. One scheme after another fails, and when the head of the family has about determined to go back to Kansas City a fad comes to him in the shape of Mr. Scandles, who he thinks is an Indian theosophist. The trials of the House of Scandles form the plot. The players caught the spirit of the comedy and gave splendid and amusing performances of their roles. Large audiences were the rule. MRS. J. A. DUMSER.

LORCH CLOSES PASSAIC STOCK

Theodore Lorch has closed his Passaic Stock company that he may give more attention to his two new ventures, the Gayety Theater at Hoboken and the Orpheum at Jersey City. He will continue the present policy of these houses, the Gayety remaining a stock house, the Orpheum playing vaudeville. During the enforced idleness of his Passaic company, Mr. Lorch will use as many of his players as possible in Hoboken until he opens his new theater in Passaic.

PERMANENT STOCK AT SPRINGFIELD

SPRINGFIELD, MASS., Jan. 26 (*Special*).—With the disbanding of the Poli Stock Company the management of the Broadway Theater alone in the local stock field has announced a list of first-class plays which will carry the company over a period of more than fifty-two weeks of consecutive playing. Springfield for the first time in its history will then have a permanent stock company. The plays announced run the gamut from musical comedy to tragedy. One notable feature of the plays selected is the absence of cheap, flagrant melodramas.

Probably the feature that will give the greatest pleasure to the patrons will be the splendid opportunity it will give Carl Brickert, leading man of the Broadway players. A few weeks ago, when A Knight for a Day was produced, he appeared in his first musical comedy, and newspaper criticisms awarded him another success. However, Mr. Brickert makes serious parts his specialty, and from a perusal of the following list of plays, it will be seen that the management has given him all the opportunity he desires. Following are the next five plays in the order of presentation with the dates for other future productions not definitely settled:

The Girl in the Taxi, The Man Who Owns Broadway, The Yankee Consul, Paid in Full, Stop Thief, The Rainbow, Kindling, Sky Farm, The Lion and the Mouse, Alma, Where Do You Live? and the only stock release of The Ghost Breakers. Edna Baker is the leading lady at the Broadway. She appeared in the original New York cast of Stop Thief.

POLI CO. PLEASES IN "COUNTRY BOY"

The production of The Country Boy by the Poli company at the Auditorium, Baltimore, last week proved by far one of the most finished and satisfying performances ever given by this organization. Forrest Orr was excellent in the title-role. His versatility, clean-cut style of work, and admirable intelligence, displayed in all the diverse roles he has portrayed in the past weeks, stamp him as an actor for whom the future holds much. Lowell Sherman in the role of Fred Merkle gave his usual splendid performance. With such sterling actors as Sherman and Orr heading this organization there is an answer to its great success. The present week The Chorus Lady is receiving its first stock production in Baltimore. Miss Huff will have Rose Stahl's famous role. I. BARTON KREIS.

FLETCHER STOCK COMPANY CLOSES

The Isabella Fletcher Stock company, which has been filling a successful engagement at the Imperial Theater, Vancouver, B. C., close their season on Jan. 31. Miss Fletcher and Charles Ayres have been at the head of this excellent organization. It is understood that Sullivan and Considine have leased the theater for small time vaudeville. MINNIE M. RUSSELL.

STOCK NOTES

William M. Patch has severed his connection with the Washington Theater, Detroit, as manager.

Edward W. Hart is the editor of a clever little stock paper, called *The Tip Folio*, published each week by Sanger and Jordan.

Charles Foster and Anna Denslow opened with the new stock company at the Lyceum Theater, Elmira, N. Y., week of Jan. 12, in Our Wives.

Florence Mackie, who scored a big hit in Madame Sherry, has joined the Lonergan company, New Bedford, Mass., as a permanent member.

Pierre of the Plains was presented for the first time in Reading, Pa., by the Calsmith Stock company at the Grand Theater, week of Jan. 19.

The Oliver Stock company at the Majestic, Rockford, Ill., presented Under Two Flags the first half week of Jan. 19 and Human Hearts the last half, with Evelyn De Foliari, leading woman.

The Thompson-Woods company at the Hathaway Theater, Brockton, Mass., presented Our Wives to splendid business last week. Will D. Howard and Eva Marsh were seen to advantage in the leading roles.

Ethel Milton, ingenue of the Malley-Denison Stock company at Taunton, Mass., was called to New York by the sudden death of her father, and Laura Stone was put into the part of Angie, in The Fortune Hunter, with but one rehearsal.

Tuesday, Jan. 13, was Lillian Neiderauer's souvenir night at Fall River, Mass., when her photographs were distributed to the audience. Notwithstanding the bitter cold weather, the house was packed and many floral offerings were sent over the footlights to the popular second woman.

Mathilde Deshon, character woman of the Broadway Theater, Springfield, Mass., is taking a two weeks' rest, and is enjoying it partly by witnessing performances of Omar, the Tentmaker, in which Roberto Deshon, her husband, is playing the Potter and the imprisoned Rabbi.

George Barr played Judge Lampton in Get-Rich-Quick Wallingford last week with the Gotham Stock company in Brooklyn, and was retained by Manager James Kyrle MacCurdy to play Lord Mount Severn in East Lynne. Packed houses indicate that this theater is decidedly a paying venture; in fact, it is laying the foundation for a fortune for Mr. MacCurdy.

Margaret Campbell is playing Berenice in The Sign of the Cross at the Gotham Theater, Brooklyn, this week. As leading woman for John E. Kellerd, Miss Campbell is remembered for her exquisite portrayal of the leading female Shakespearean roles at the Garden Theater last Winter.

Lorna Elliott will retire from the Majestic Stock company in Erie, Pa., this week, giving way to Caroline Gates. Miss Elliott's talent is in no way questioned by this move on the part of the management, but her health has suffered by the climate of Erie, and an enforced rest is imperative. Richard Allen and Miss Gates will be at the head of the company which is already established there.

Paid in Full was the opening bill of the Franklin Clifford Stock company at the Whitney Theater, Brooklyn, and business was excellent all week. P. S. Barrett, substituted at the last moment for Griffith Evans in the part of Captain Williams, carried off the honors of the performance. This week, the company is augmented for In Wyoming, with Paula Shay, Alice De Laux, Emma Hayner, Elsie Southern, Joseph Granby, Edward Brandon in cast, Franklin Clifford directing.

WAGE EARNERS' THEATER LEAGUE

Julius Hopp, the organizer of The Wage Earners' Theater Leagues and The Theater Center for Schools, has arranged with the Symphony Society of New York, Walter Damrosch, conductor, to give a chain of concerts in the Seventy-first Regiment Armory, Thirty-fourth Street and Park Avenue, for the purpose of bringing music within the reach of the masses. The first concert in the Armory will take place Sunday evening, Feb. 8. The New York Oratorio Society will participate and Madame Johanna Gadski will be the soloist. Tickets are for sale for working people at the offices of The Wage Earners' Theater League, 1416 Broadway, open from 9 to 6; downtown office of the League, 151 Clinton Street, open evenings only from 6 to 8, at the following prices, 25, 50, and 75 cents.

HELEN GARDNER PLAYERS RESPOND

When Harry Knowles, of the Helen Gardner Picture Players, read President Daniel Frohman's appeal for the Actors' Fund of America in the Annual Number of THE DRAMATIC MIRROR, last week, he immediately commenced a canvass among his fellow players, with the result that the following list was sent in for enrollment as members, accompanied by the annual fee of $2 from each applicant: Helen Gardner, Charles L. Gaskill, Harry Knowles, Mrs. Helen J. Gardner, Miss Lanier, Mrs. H. Knowles, Roland Osborne, L. J. Slevin, Evelyn Dumo, Elisabeth Mack, Carl Schultz, W. De Rouge, Miss E. Miller, Mrs. Maines, Kathryn Hunt, Samuel Howard, G. F. Smith, Mariana French, Frida Bock, Fred Held.

Every member of the dramatic profession who is not yet enrolled should heed this appeal and apply at once for membership to the Actors' Fund of America.

CAST OF "SPECKLED BAND"

In the support of Lyn Harding, who is to play Dr. Ryiott in the Liebler revival of Sir Arthur Conan Doyle's play, The Speckled Band, which opens at the Studebaker Theater in Chicago next month, will be Renee Kelly, Enid Stoner, H. Cooper Cliffe, David Proctor, Anne Sutherland, Henry Neville, Edgar Norton, A. Hilton Allen, Jack Hobbs, Robert Vivian, Alexander Frank, Joseph Simms, and Eugene Fried.

"NEW HENRIETTA" TO LEAVE

As originally arranged before the commencement of the New York engagement, William H. Crane, Douglas Fairbanks, Amelia Bingham, and Patricia Collinge, in The New Henrietta at the Knickerbocker Theater, will bring their metropolitan run to a close on Jan. 31. The itinerary will include Boston, Washington, Baltimore, Chicago, Pittsburgh, Cleveland, Detroit and other cities of the Central States.

GOSSIP

Robert Sherman was called to Minneapolis by the death of his brother-in-law.

Miss Elisabeth Tomer has severed her connection with the Little Theater at Los Angeles.

Charles Kenyon, author of Kindling, was recently hurt in San Francisco by his auto running into a stone wall in Golden Gate Park.

Gertrude Fowler, leading lady with Fine Feathers Company, was called to her home in Baltimore recently on account of the illness of her father.

Sigrid Aronson, who was with C. S. Primrose's The Great Divide, joined the Little Lost Sister at Davenport, Ia., Sunday, placed by Harry Sheldon.

D. J. Alger, who has been visiting at Decatur, Ill., left there Jan. 20 to act as manager and lessee of the theater at Belvedere, Ill.

Jean Irwin, until recently appearing as Annamiri in The Spring Maid, is now appearing in vaudeville under the team name of Mack and Irwin.

By a slip of the pen the name of the late Milton Barlow appeared instead of that of his son, Reginald Barlow, in the article, "An Actor-Philanthropist," in our last week's issue.

The Eastern The Virginian is on its way to the Coast. The company is doing a fine business. The Western company is headed East and will be in Pennsylvania in February.

Jones and Crane's The Wolf is in Kansas, where it is prospering. Other managers have found Kansas bad, but this is the third Jones and Crane attraction to do well there.

Harry Corson Clarke and Margaret Dale Owen, having finished a successful season in Java, played through the Christmas holidays at Colombo. Before leaving Australia Mr. Clarke was made an honorary member of the "Terriers" at Sydney and presented with a beautiful pin of the order.

Robert Heuck, the fifth and youngest son of the late Robert Heuck, the Cincinnati manager, has, like his brothers, chosen to follow in the footsteps of their father in theatrical management. The young man, a graduate of the Cincinnati University and formerly chief of its gridiron warriors, has gone to Indianapolis as assistant treasurer of the Columbia Theater, the property of the Heuck Opera House Company, in order to get started in the business.

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THE BAKER PLAYERS
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TWO LEADING MEN
Mr. EDWARD G. ROBINSON LEADS
A SUCCESS
Mr. LEWIS LEON HALL LEADS

MAUDE LEONE
STOCK FEATURE Empress Theatre, Vancouver, B. C.
Madame Sherry—Maude Leone heads the cast as Yvonne Sherry. She presented a charming picture, and sings quite as well as the average musical comedy lead. Perhaps her most effective number was the very pretty "Butterfly" song with its surprising costume change and pretty dance, and she also registered a hit with the drinking song, "I'm All Right"—*Daily Province, Vancouver.*

GEORGE ALISON
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Technical Director, Scenic Artist. Little Theater, Phila.

BERNHARDT IN POWERFUL PLAY

Repeats Her Former Triumphs as Mother of Son Who Goes to Guillotine

Tristan Bernard, who wrote The Little Cafe and Toddles, has revealed himself in a new light as the author of a powerful play, Jeanne Dore, in which Sarah Bernhardt has recently achieved a great success in Paris.

The scene is placed in a little provincial town. Jeanne (Bernhardt) is a widow who keeps a small shop for the sale of newspapers, writing material and such things. Her son Jacques is twenty. He is high-strung, kindly, affectionate and generally gentle, but subject to fits of sudden anger which change him completely. His mother knows too well that he inherits this temperament from his father.

Jacques is deeply in love with Fanny, the wife of another shopkeeper, who has become his mistress. Fanny has squandered a thousand francs of her husband's savings and must replace them. Jacques, to prevent her going to Beauvais, where she may get the money, possibly from some other admirer, begs his mother to give it him. His mother refuses; it has taken her years to save such a sum, and she knows for whom her son wants it. Jacques then asks his godfather, a churlish old man, for the sum, but he refuses and taunts the boy with insults. Seized by an access of rage, Jacques strikes the old man and kills him. Then realising what he has done, he flees without taking a sou of his money.

The scene changes to the local provision shop. The townspeople come to buy the day's food, and Tristan Bernard allows his comedy pen its turn. Jeanne is there, troubled because her boy has not been home that night. Suddenly the news of the murder is brought in, the guilty man is not yet known, but Jeanne feels a premonition and denies what she has just said about her boy not being home. The report gains ground that the murderer is a soldier whose character is notoriously bad, and, overjoyed, Jeanne returns home, where she finds Jacques has returned. His appearance shows her that her first suspicion was true, and she hurries him off to Paris, warning him not to return, not even to write to her. Jacques is arrested, however, for he cannot help stealing back to see his Fanny once more.

The Assise Court supplies the next two scenes. During the first various provincial types come to testify in Jacques's favor and let comedy have the upper hand until the poor mother appears to give evidence.

The curtain next rises as the jury returns to give its verdict, guilty without extenuating circumstances, and the sentence of death follows. The boy asks for death as soon as possible as his mother's shriek of despair rings through the court.

The last two scenes contain the real tragedy of the play. The first is a station yard; people come and go, sit down and discuss the topics of the day, and wonder when the execution is to be. In France no notice of an execution is given in advance. Deibler takes his guillotine as secretly as possible to the scene of execution, and the criminal only learns in the morning that his appeal to the President has been rejected and that "it is to-day." The poor mother haunts the station, as the arrival of the executioner is the only means she has of knowing that her son's last day has come.

Fanny comes to the station, too, with roses in her hat, apparently having entirely forgotten the youth whom she has indirectly brought to such an end. The mother begs her to go and see the boy once more and give him a word of loving comfort, but the provincial-minded sinner refuses. Her name has been kept out of the case by her lover and his mother, and she will not risk it becoming the subject of scandal now. A man in black leaves the train after the other passengers, an ordinary, respectable-looking man, but followed by three assistants, and Jeanne recognises the executioner.

The last scene is in the prison at ten in the evening. The head warden has just locked up a prisoner in his cell when his wife comes to say that Jeanne Dore wants to see her son. The warden declares it impossible, against all rules, but Jeanne pushes her way in. She knows the warden; the town is so small that every one knows every one else, and Jeanne moves him by her pleading to let her boy come to the little square grating in the door of his cell. The warden allows her to thrust her hand through the small opening. Jacques seizes it and cries, "That is you, Fanny?" and begs for a last word of love. He draws the hand toward him and kisses its owner through the bars in the dim obscurity of the prison. The poor mother lets the boy remain in his error, thinking it will soothe his last minute, and only whispers, "I love you!"

Bernhardt was wonderful in a part which is, of course, easy work for her. The boy is played by the author's son, Raymond Bernard, who has won great praise for his first appearance.

The Answer

by the American public that remembers "THE ROSE OF THE RANCHO" and "THE BIRD OF PARADISE," the two most beautiful plays of recent years.

Genuine Success

for another clean, beautiful play by the same author, Richard Walton Tully, now at the Lyric Theatre.

Guy Bates Post in Omar the Tentmaker

a play of the wonderful love of Omar Khayyam and Shireen in the rose scented Persian garden of long ago.

Cash Receipts Doubled

each performance the opening week over the preceding performance. Receipts of second week double those of first week.

KLAW BRANDS CRITICS

Manager Holds Four Up to Contumely—Brisbane as Defender

A joust between two such prominent personalities as Arthur Brisbane and Marc Klaw, one representing the newspaper, the other the theater, cannot fail to be widely noticed, wherefore the press on Monday bristled with the report of the interesting affair. The occasion was the Theatrical Managers' Association's annual dinner at the Hotel Biltmore last Sunday night. The clash took place over the subject of "The Dramatic Critic."

Mr. Klaw had actually declared himself anent the critics of four leading dailies not exactly favorable to the integrity of those gentlemen. Indeed, without mincing words, he said that they were dishonest.

Mr. Brisbane, true to his craft, seized the very first occasion to defend the citadel against the manager's violent assault and defend the knights of the quill. He did not say much for their endowment as critics, but he heroically defended their honesty.

"I do not say," held Mr. Brisbane, "that there are not four or fourteen useless critics here, and I do not say that there are critics who are unjust.

"I wish to say, however, that in my newspaper work I have been in positions where money could have been offered to newspaper men with the hope of benefiting a given undertaking thereby. Still I insist, no matter how many mistakes critics make or how stupid they are, they are honest."

After dwelling upon the fact that he had known the particular four men referred to for some years, Mr. Brisbane said that, regardless of his opinion of the work they do—or lack of work—"I believe them to be absolutely honest men."

Mr. Klaw later on arose and asked for a few minutes of attention, "because I am the fellow that Brisbane meant. I said there were three or four dishonest critics in the city of N. York, and I want to reiterate that now.

"While I agree substantially with what Mr. Brisbane said, it will not do for Mr. Brisbane to dismiss the subject in that way. When I came to New York twenty years ago there were four men who were for sale in the open market, and when I spoke of a *quid pro quo* I did not mean that they would steal your watch or would take any money."

ENGLISH SINGER A SUICIDE

Richard Green, a once popular baritone at the Savoy Theater in Gilbert and Sullivan operas, and at Covent Garden, where he sang with Melba, threw himself in front of an express train in London, Jan. 21. Mr. Green had, of late, become very despondent because he was unable to secure an engagement. At times he slept on the Thames Embankment. A friend in giving evidence before a coroners' jury stated that he had lost a lot of money in rubber shares.

ACTORS' FUND ANNUAL

Inauguration of Erlanger Plan in Four Principal Cities on April 17

Actors' Fund Day, as devised by A. L. Erlanger, will be inaugurated in four cities on April 17, on which day four special vaudeville performances will take place in the following theaters: New Amsterdam Theater, New York; the Forrest Theater, Philadelphia; the Colonial Theater, Boston, and the Auditorium Theater, Chicago. Each of these theaters will offer an uncommonly attractive bill, presenting some of the most notable members of the profession.

It is hoped to extend these annual benefit performances over more cities in future annual Fund days, when the participation shall include every branch of the profession. The proceeds will be devoted to the maintenance of the home on Staten Island and for the general needs of the society.

THEATERS UNDER ONE MANAGEMENT

BENTON HARBOR, MICH. (*Special*).—After Jan. 26 the Bell Opera House, Bijou and Princess theaters will be under the one management, known as Miller and Mellenson. The Bell will play legitimate, the Bijou vaudeville, and Princess high class motion pictures. The consolidation of the three theaters is twofold—to lessen the operating expenses and in turn increase the character and value of the performances. For some time past there have been more plays of inferior caliber than there were people to attend. But by working the three biggest houses in conjunction the very best talent and pictures can be obtained at a less cost and all patrons taken care of more satisfactorily.

R. R. AITCHISON.

INSUBORDINATE MANAGER FIRED

CONRAY, PA. (*Special*).—As a result of M. R. Klein, the manager of Peg o' My Heart company, who refused to honor passes held by a newspaper man here, issued by General Manager George Mooser, of the Morosco staff, he will be dropped as manager, having been given his two weeks' notice by Mr. Mooser. It is understood another manager has been selected.

M. J. BERLINER.

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FAVERSHAM, FEB. 3

Star Soon to Begin Metropolitan Season in Repertoire of Shakespearean Plays

Feb. 9 has been definitely settled upon as the date of William Faversham's New York opening in Othello. The rumor that he would bring his distinguished company into the Lyric Theater on Feb. 3 led to a hasty assumption in some quarters that Omar, which is now playing at that house, would close on Jan. 31, the preceding Monday. As a matter of fact, Omar is playing to better receipts at every performance, and is likely to remain for some time to come. By arrangement with the Shuberts, who own the Lyric, Tully and Buckland are to house their attraction there as long as their receipts are above a certain figure, and the promise of the box office at present shows very little likelihood that receipts will fall below.

The engagement of William Faversham at the Lyric Theater has now been postponed to allow for continuance of the run of Guy Bates Post in Omar until that star and attraction can be transferred to another theater. Mr. Faversham has held a contract for several months to appear at the Lyric Theater on Feb. 2, but his appearance there will be deferred until Feb. 9. On that date another Shubert theater, for which contracts have been signed, will be ready for the Persian love play.

Othello will be the opening bill of the Faversham company. Mr. Faversham will play Iago to R. D. MacLean's Moor. Other plays in the repertoire are Romeo and Juliet, which will be presented without the famous balcony scene, and Julius Cæsar. Besides Julie Opp, Mr. Faversham's support includes Cecilia Loftus, Odette Tyler, and Pedro de Cordoba.

BISMARCK'S NEW THEATER OPENS

BISMARCK, N. D. (*Special*).—Bismarck's new Auditorium Theater, erected at a cost of $100,000, was opened Jan. 19 by the Robin Hood company. A large and representative audience welcomed Bessie Abbott and her associates, which included George Frothingham in his original role of Friar Tuck. The theater has a seating capacity of 1,150, and is the finest amusement house in this section of the country.

HARRY J. WOODMANSEE.

FROM PHILADELPHIA

Tynan's Playlet Has Premiere At Little—Author in Chief Role.
"Golden Legend's Premiere 29.
"Beauty Shop" Popular Resort.
"Madam President" A Favorite.
"Damaged Goods" at Garrick.

PHILADELPHIA, Jan. 27 (*Special*). — Interest during the week has centered at the Little and Garrick theaters, the Metropolitan Opera House and the Broad running close seconds. The Little Theater attracted considerable attention because of the introduction of the new one-act thriller, the author being no less a personage than Brandon Tynan, who was recently seen here in Joseph and His Brethren. The chief role was taken by the author himself, who came from Washington to take part in his own play. The work is known as Behold the Man, and deals with the troubles of a priest in the labor section of Central Pennsylvania. The play is really a one-role play, and Mr. Tynan was exceptionally effective. Helen Robertson, Edward Horton, Mary Servoss, and Stanley Harrison gave capable support.

Richard Bennett in Brieux's Damaged Goods also began his local engagement in Philadelphia at the Garrick, and the advance sale was very encouraging. Grand opera will once more be heard at the Metropolitan, the Traffic in Souls pictures closing after a run of eight weeks to the business to give way to Philadelphia-Chicago Opera company.

All Philadelphia seems to be going to Madam President, in which Fanny Ward is starring at the Broad. A record run is expected.

Last week there were two notable openings in Philadelphia, the most important being The Beauty Shop, a musical comedy at the Forrest, starring Raymond Hitchcock. The show has evidently been written for the star, as Hitchcock is on the stage nearly every minute. He has some characteristic song numbers which went big, and also gets off one of his famous curtain speeches, which dealt this time with the income tax.

Oh, I Say! at the Lyric is popular, though the music is only fair. The cast is the original New York one, and includes Taylor Holmes, a favorite in Philadelphia.

The headliner last week at Keith's was the Rolfe act, an elaborate musical presentation called The Porch Party. Another farce, The New Teacher, by the Avon Comedy Four, also scored heavily.

Within the Law is still running at the Adelphi to big houses. At the popular-priced houses business also is good. The Walnut is playing The Little Lost Sister, and at the Orpheum Busy Izzy is the attraction.

To-morrow night, Jan. 29, the Philadelphia Operatic Society will present the grand opera, The Golden Legend, for the first time in America.

The new censorship of moving pictures was given an official head recently by Governor Tener, who appointed J. Louis Breitinger, counsel for the Exhibitors' League of Pennsylvania, and who naturally was very friendly to the interest which he has to censor. J. SOLIS-COHEN, JR.

FROM BOSTON

Forbes-Robertson at Shubert.
New Toy Theater to Be Built.
Craig to Offer $100 for Title.
Drew Gives Books to Harvard.
"Dreams Come True" a Hit.
"Under Cover" in Record Run.

BOSTON, Jan. 27 (*Special*).—Forbes-Robertson's farewell engagement — a too-short two weeks—began last night at the Shubert. There is every prospect that the house will be sold out at every performance, for the advance sale has been the heaviest in the history of the theater. The repertoire here includes all the plays given in New York excepting Othello. So many performances of Hamlet are crowded into the fortnight that the addition of another heavy part like Othello was thought to be too great a strain on the star. Under the auspices of the Drama League of Boston, a testimonial of some sort is to be tendered Forbes-Robertson during his stay here.

The new Cort Theater in Park Square opened Jan. 19 with a packed and enthusiastic house to see When Dreams Come True. The Governor and the Mayor were in attendance. If it continues as it has begun, this attraction will remain the rest of the season, putting Pep o' My Heart over until September.

The Cort is not to be alone in Park Square. The Toy Theater, our interesting and recently reorganized semi-amateur company that for two years has been playing in a tiny room in Lime Street in the Back Bay is to have a new and larger home. It will still be truly the Toy, however, for the new house, though it will have all the lines and equipment of a regulation theater, including a balcony, will seat only 395. It will be ready for next season.

The production of Hamlet last week at the Castle Square was a revelation. Livingston Platt and John Craig worked together to such good advantage on the settings that every one agreed that the play has never been so beautifully staged here before. For a stock company with a weekly change of bill, the acting was wonderfully good, particularly Mr. Craig's Hamlet, Walter Walker's Polonius, and Donald Meek's gravedigger. Irving Pichel, an amateur from the Toy, played an excellent Laertes. This week, Hawthorne of the U. S. A.

A good deal of interest is being manifested in William Gillette's talk to the Drama League this afternoon at the Hollis. Boston has never before seen him except as an actor.

The Drama League has indorsed The Will, which John Drew is playing at the Hollis (with The Tyranny of Tears) as "emphatically worth seeing."

Other Bills: Tremont, Years of Discretion; Boston, The White; Colonial, Oh! Oh! Delphine; Park, The Argyle Case; Majestic, Little Women; Plymouth, Under Cover.

They will tell you at the Plymouth the Under Cover is the best play the house ever had. At least it is a sure-fire success, so much so that Cyril Maude's engagement fades to the distance of next season.

John Craig is going to produce at the Castle Square a new and unnamed farce. He is going to give a prize of $100 to the patron suggesting the best title. The date of production has not yet been announced.

The lease of the Boston has not been extended after all, and The Whip will close Jan. 31. The fate of the old house still hangs in the balance. One report now says that William A. Brady will again send to the Boston his Way Down East.

John Drew has purchased in England through William Archer, and presented to Harvard, through Professor Baker, the collection of books about the theater left by Robert W. Lowe, of Edinburgh. For some time past, the Harvard dramatic collection has also occasionally been enlarged by gifts from F. H. Chase. Students may be glad to hear that the great Allen A. Brown's dramatic collection in the Boston Public Library, given years ago, is now being rapidly catalogued and made accessible.

For only the second time in its history, the Boston opera added a Wagnerian opera to its repertoire Friday evening, when Die Meistersinger was given, with Madame Gadski, and Messrs. Leonhardt and Braun in the principal parts. Practically, the whole opera was given, and the first act began at 7.30. Josef Urban has designed an entirely new production.

Mrs. Frederick Hatton was one of a theater party last week to see her own play, Years of Discretion, at the Tremont.

The Motion Picture Exhibitors' League of Massachusetts is to give a concert and ball in Symphony Hall Feb. 17.

John Drew has recently purchased and given to Harvard University the valuable collection of books about the theater left by the late Robert W. Lowe, of Edinburgh. For some time Professor Baker had been endeavoring to engineer the purchase of this collection by or for Harvard. Mr. Drew, hearing of this, sent a substantial check to Professor Baker, and the collection was sold by William Archer, Mr. Lowe's executor, en bloc to Harvard.

Opera Night was celebrated at the Boston Press Club last week. President Dunn, of the club, presided at a banquet, after which Madame d'Alvarez and others of the opera's singers gave a concert. FORREST ISLAND.

FROM BALTIMORE

Chicago Opera Co. Coming in Feb.
Bennett to Address Students.
Sweatnam Carries Negro Play
"Ole Reliable" to Success.
"Joseph and Brethren"—A Treat.
"Within the Law" Draws S. R. O.

BALTIMORE, Jan. 27 (*Special*).—Ole Reliable, with Willis P. Sweatnam, at the Academy, was the only interesting event in local theatricals the past week. It is a clever little comedy, having as its principal aim the exploitation of the negro's characteristics. It is not the negro of the North, but the old Southern darkey, whose traits are displayed in this bill of negro genre. Ole Reliable is the best negro piece turned out in this country since the Civil War. The play itself exists because of Mr. Sweatnam, and, without this excellent delineator of negro types, there would be little excuse for it, though there are several minor negro parts, so well played that they do not suffer in comparison with the star's work. The delightful work of Mrs. Charles G. Craig, Worthington L. Romaine and Walcolm W. Williams is worthy of the highest praise. As for Mr. Sweatnam, he has done nothing better in the whole career. There is abundant humor in its lines and the situations. Whatever success the play attains, however, will be due to its acting.

Before one of the largest audiences ever crowded into Ford's Joseph and His Brethren opened its long-promised engagement at that house on Monday night. From a spectacular standpoint it is the best production of the season. The original cast with Brandon Tynan, James O'Neill, and Pauline Frederick has been retained. The play received splendid notices from the press, and should not be missed by any theatergoer. Week Feb. 2, Doris Keane in Romance.

Within the Law attracted a capacity audience to the Academy for its first performance in Baltimore. Though the original company is not seen, the popularity of the play is not affected.

The Colonial is offering for the present week a revival of In Old Kentucky. The company is up to the standard set by past performances when the piece was an annual visitor to Holliday Street Theater.

For the past five or six weeks the Maryland has been sold out nightly, owing to the excellence of the bills offered at the Keith house.

Emilio De Gogorza gave a splendid recital at the Peabody on Jan. 23, the audience filling the Auditorium to capacity. He was in splendid voice.

The Chicago Opera company returns East the first of the month, and will give the remaining performance of its Baltimore season at the Lyric on the consecutive Friday evenings in February, beginning with Feb. 6. The first opera will be Puccini's Madame Butterfly, with Alice Esmell in the title-role, and Amedo Bassi, Keyes, and Polese.

Mr. Samuel F. Mixon and his manager, Tunis F. Dean, will be the guests of General Felix Agnus at the banquet of the Gridiron Club at the Willard Hotel in Washington next week.

The Academy's manager is very much in demand these days, having been a guest at three different banquets within the past week.

Richard Bennett, who will fill an engagement at the Academy Feb. 16 in Damaged Goods, has accepted invitation to address the members of the Y. M. C. A. on the Sunday preceding his engagement. He will also speak before students and professors of the Johns Hopkins University later in the week.

The second subject of the Newman Travel Talks was Paris, and two overflow houses again greeted the lecturer at the afternoon and night performances Jan. 27.

Melba and Kubelik will be heard in joint concert at the Lyric Feb. 16. I. BARTON KRAUS.

CHICAGO NOTES

Excepting the vaudeville houses there isn't a change in any loop theaters this week. It is nip and tuck between the Majestic and the Palace. The former has Anna Held, making her first vaudeville appearance with several of her famous songs. The Palace headliner is Eddie Foy, with all the little Foys helping him make the audience laugh. It is the liveliest vaudeville competition seen here for some time.

Next week some interesting changes. Eva Tanguay starts a three weeks' stay at the American Music Hall, where the Antony and Cleopatra pictures are now running. Harry Lauder comes for a week's stay at the Garrick, following The Honeymoon Express. Finks O'Hara is in Old Dublin will follow Ready Money at the Olympic. David Warfield departs from Powers', and Fannie Ward comes in Madam President. The opera season closes Saturday night, and Gaby Deslys arrives there for a week's stay. Manager Ulrich is ready to sound the riot call.

There is quite a stir on the North Side for Jones, Linick, and Schaefer have sold their interest in the Wilson Theater to M. Lasalle, and hereafter it will be a picture house. The J. L. and S. Orpheum Theater on State Street breaks the world's record for audiences. In the past year more than two million six hundred thousand people passed through the doors.

LITHELL MCCLUNG.

LOUISVILLE

"Madcap Duchess" Pleases—Goring Stock Company Disbands

The Madcap Duchess, with Ann Swinburne, acceptably filled a three nights' engagement at Macauley's Theater Jan. 19-21 to large business. Richard Carle and Hattie Williams finished the week at Macauley's in The Doll Girl to overflowing houses.

Margaret Wycherly and a strong co. present The Flight at Macauley's Jan. 26.

Fritz Kreisler at the Shubert Masonic Jan. 29.

The Newlyweds played a return engagement at the Gayety Theater Jan. 18-24 to capacity houses.

At the New Buckingham The Golden Crook Burlesque co. attracted good business Jan. 18-24. Wrestling bouts are becoming regular Friday night features at the Buck.

Keith's and the New National enjoyed a prosperous week ending Jan. 24. Edmond Hayes and co. and Nick's Eight Skating Girls scored at the former, as did Rhoda Royal's Circus at the latter.

Colonel William H. Meffert, formerly manager of Meffert's Stock co., is now a city father, he having been a successful candidate for a city office at the recent election.

Gilbert Clayton and Harry McDonough were kept busy greeting old friends during their stay here with The Madcap Duchess co. Clayton is especially well remembered by the older theatergoers of this community.

The passing of the Goring Players' Stock co., which held forth for a brief season at the Walnut Theater, is to be regretted. It presented clean plays, and was composed of capable people, but the Louisville amusement field was filled and it gracefully yielded to the inevitable.

CHARLES D. CLARKE.

KANSAS CITY

The Shubert staged a record-breaking advance sale for the Evelyn Nesbit Thaw engagement, and probably never in the history of local theaters has there been a bigger sale before the opening of the show. Of course, this was almost wholly through curiosity, but the performance merited attention in that it was a musical attraction of good class. The production played throughout the week of Jan. 18-24 to capacity houses at each performance. Pep o' My Heart Jan. 25-31.

The Auditorium Stock gave their patrons Salomy Jane for the week of Jan. 18-24, playing to good-sized audiences and pleasing as usual. Frances McHenry and the supporting co. were all splendidly cast.

The Grand had The Round-Up for the week beginning Jan. 18, and, although seen here several times before, it pleased as usual. The Girl of My Dreams Jan. 25-31.

The Orpheum had Fritzi Scheff for the week of Jan. 18, drawing capacity audiences nightly. Other acts were also well received.

The Old Veteran Boys in Blue were the topline offering at the Empress Jan. 18-24, and were well received along with a well-balanced bill of variety.

Billy Watson's Burlesquers held the boards at the Gayety Jan. 18-24, playing to satisfactory week's business.

The Progressive Girls opened to two big Sunday audiences at the Willis Wood Jan. 18, and were well received.

Dellie's Dolls, a miniature musical comedy, were the Hippodrome headliners Jan. 18-24, playing to the usual big houses.

The Flonzaley Quartette was the fourth attraction of the Fritschy Concert Series at the Shubert the afternoon of Jan. 20.

Paderewski will be heard in concert at Convention Hall the evening of Feb. 2.

D. ERNEST CAMPBELL.

VANCOUVER

Owing to the late arrival of the boat from Australia the Quinlan Grand Opera co. was obliged to open their engagement on Tuesday, Jan. 13, instead of Jan. 12. At the matinee Lohengrin was given a sumptuous production, and Rigoletto was presented at the night performance. Other operas given during the week were Samson and Delilah, La Tosca, Valkyrie, Barber of Seville, Tannhauser, Tales of Hoffman, and The Flying Dutchman. It is regretted that the co. was not given better patronage, as their efforts deserved the largest attendance. Vancouver has never had the opportunity of seeing and hearing such a splendid operatic organization before, and it is surprising that there should have been shown such a lack of interest. The co. is booked East through Canada.

At the Empress Jan. 12-17 the Lawrence co. offered Girls to capacity business. Del Lawrence as Holt and Miss Leone as Pamela were delightful.

The Fletcher Stock co. gave us Winchester at the Imperial Jan. 12-17. Miss Fletcher and Charles Ayres head this organization.

Good bills were the rule at the vaudeville houses.

Pavlowa gave one performance Jan. 14 at the Empress. Capacity audience greeted her and the splendid Russian Dancers. Society turned out en masse.

Paderewski was at the Orpheum for one night Jan. 12. A very representative house greeted him.

Del Lawrence gave his theater Jan. 12 for the benefit of the Woman's Building Association. A packed house was the result. Messrs. Lawrence and Sandusky made a ten-strike when they so graciously gave over their share of the proceeds to this cause. MIDWIN M. RUSSELL.

ATLANTIC CITY

Premiere of "Laughing Husband"—"Marrying Money" Pleases

The Laughing Husband, which Charles Frohman produced at the Apollo Theater on Jan. 12 for a three-day run with Julius Stoger and Betty Callish, proved chiefly interesting for the dancing numbers which were numerously interspersed by various couples, especially engaged for this work. There was very little chorus or group dancing. The book was mostly regardless of the past in musical comedy, and the music, which was well written, had little else to recommend it. The staging was on an elaborate scale, and the costumes of plain and striking colors. No evening costumes are worn.

Marrying Money, at the same house, Jan. 13-14, two unknown authors and a little known cast, brought life to a dull first act and much enjoyment to the second and third. The story is similar to many others of the past, but the treatment is somewhat new, and the lines are written with a sparkle that maintains constant laughter. Nan Campbell and James Bradbury were particularly prominent in the excellent cast.

The Savoy Theater on the Boardwalk at Ocean Avenue, which has been conducted by Lewis Wesley as a vaudeville house for several years, changed hands suddenly on Jan. 20, when the Nixon interests, from whom Wesley rented, took over the house. It is understood to be a moving pictures in the house for the present. Nixon is also the lessee of the Apollo Theater and is interested in the new Nixon vaudeville house. The house is now being run by Fred Moore, manager of the Apollo. The inside of the White Slave Traffic had been substituted for vaudeville, the week in which the change occurred. ARTHUR C. WALLER.

CLEVELAND

George M. Cohan in Broadway Jones was the attraction at the Opera House. The White Remains at the Colonial. The Hippodrome has a good vaudeville bill. Pat Stromberg was headliner at the Miles's. Vaughan Glaser and co. presented All on Account of Eliza at the Metropolitan.

During the illness of "Nick" Carter, personal representative of Vaughan Glaser, Manager Fred Johnson is taking care of Glaser's personal business.

The Cleveland Theater Treasurers have called a meeting to form a club among themselves. The first meeting will be held at the Star. Mr. Ramey Shaw, treasurer of the Star, will act as secretary. The organizers are Mr. Gilmore, Mr. Earl M. King, and Mr. Shaw.

Gertrude Hoffman announces that during her engagement at the Colonial she will dive and take a swim each noon in Lake Erie. Chief Lipp Fee is the special added attraction with Miss Hoffman.

Owing to the great success of the Tango Contest given by Manager Paul Mooney, of the Olympia, many letters have been received requesting another contest, which Mooney says he will probably comply with in the near future.

Bert Davis and wife, for fifteen years with Buffalo Bill, were at the Empire last week with Girl of the Follies.

Silver trophies will be given the winners of the diving contest to be held upon the return engagement of Lottie Mayer, the diver at the Miles Theater Feb. 10-12.

The ticket sale for the grand opera season has been opened. There are to be four performances at the Hippodrome Feb. 2-5. M. MARX.

FROM HERE AND THERE

DICKINSON, N. D.—Seibbert and Ray have recently leased the Opera House to L. J. Wilke, who has made a number of improvements in the seating and decorating of the house. Besides the usual road shows he will show motion pictures on open dates. D.

DOVER, N. H. (*Special*).—Bullet, a French operetta by Maude Elizabeth Inch and W. Hayes Herbert, was presented by amateur talent under the direction of Miss Marion W. Seaver at the City Opera House Jan. 15 to a large select audience well pleased. Much credit is due Miss Seaver, who conducted the rehearsals; Miss Katherine F. Seaver and Miss Beatrice M. Ashby for excellent staging and setting. FRANK E. KINSMAN.

FORT DODGE, IA. (*Special*). — The Howard Sisters, who were seen in vaudeville at the Princess Jan. 11-14, found a long-lost sister during their engagement here. Separated years ago they lost track of one another. They intend to make their reunion a permanent one.

LILLIAN M. RAINEAR.

ST. JOSEPH, MO. (*Special*).—Here this city is to have a grand opera treat on April 15, when the Chicago Grand Opera co. will present Faust, with Mary Garden in the leading role. Five thousand dollars has been guaranteed to bring the co. here. J. A. DUNCAN, JR.

DECATUR, ILL.—Local friends are glad to see that Arthur Gillespie, the playwright, is making good in New York city. September Morn and The Candy Shop are among some of his recent successes.

Katherine Foster, a Decatur girl and a member of The Ham Tree co., was married recently at Denver, Col., to T. M. Stout, theatrical manager. Mrs. Stout is a member of The Ham Tree co. PERCY S. MOORE.

REGINA, SASK., Jan. 23.—Manager Groves, of the Regina Theater, entertained his staff and their friends at a banquet on the stage Jan. 16, after which novel entertainments took place. E. G. MCILVERNA.

WANTS

FOR SALE or on royalties thrilling dramatic playlet for male star and one-act comedy; most liberal terms to right parties. Address "Star," care DRAMATIC MIRROR.

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THEATRE MANAGERS, attention. Director, Dramatist, and Actor, who has also had experience with the business end of theatrical enterprises, wants to hear from theatre manager who would place a permanent stock company in his house. Will take full charge for proprietor, accept partnership, or lease theatre outright. Send full particulars to Gordon T. May, Rutherford, N. J.

VAUDEVILLE SKETCHES to order. Always some on hand. Veterans for years in vaudeville a specialty. Harry B. De Lamater, care MIRROR.

BROOKLYN

Fine Feathers, with its all-star cast, was enthusiastically greeted by patrons of the Montauk Theater Jan. 19-24. Rousing ovations greeted the splendid cast.

Eva Tanguay, with her cyclone of vaudeville, stormed the De Kalb Theater. From the capacity houses it is apparent that her popularity has not waned in the least. Miss Tanguay's company of artists includes Johnny Ford, her husband. The Five O'Connor Sisters were worthy of special mention.

Within the Law drew to capacity houses during its second week at the Majestic Theater. The production was booked to play at the De Kalb Theater in February, but Charles W. Hayes, the manager, has canceled the engagement, and will take the show to Boston for a run.

From the reception and patronage accorded the Primrose and Dockstader Minstrels at Teller's Broadway Theater, it is obvious that blackface entertainment is still a pleasant diversion to theatergoers. The two stars, which were augmented by splendid support, received many enthusiastic ovations. J. LEMOT DAVE.

PITTSBURGH

Doris Keane in Romance did a good business at the Alvin Jan. 19-24. The work of Doris Keane, Leslie Faber, and Hye Chart received very favorable comment from the local press, and the offering was voted as one of the best seen here this season. The Family Cupboard followed.

The Lyceum had Rebecca of Sunnybrook Farm week of Jan. 19, and the S. R. O. sign was much in evidence. Violet Mageroan scored heavily in the title-role, while Joan McAlpin did a splendid bit of character work. The support was strong. Thomas E. Shea in repertoire followed.

Montgomery and Stone and Elsie Janis appeared at the Nixon Jan. 19-24 in The Lady of the Slipper. Plenty of good dancing, music, and comedy salces pleased the large audiences. This offering remains for two weeks.

The Pitt Players were seen to advantage Jan. 19-24 at the Pitt in The Blindness of Virtue. Eva Vincent was praiseworthy as the cockney woman; Nora Lanigan was well cast as the young girl, and Robert Gleckler as the vicar gave a careful enactment of the part. The play will continue for another week.

The Davis Players were seen in the musical comedy, The Girl Question at the Duquesne Jan. 19-24, playing to capacity. Irene Oakley, Thurston Hall, Dennis Harris, together with other members of the co., sang, danced, and acted into instant favor. The Yellow Jacket followed, and the costumes worn by the cast in the original production were used by the players.

Adelaide and Hughes, Cressy and Dayne, and Sallie Fisher all shared honors as headliners at the Grand week of Jan. 19. Gus Edwards's Matinee Girls is the headliner Jan. 26-31.

The Broadway Belles attracted largely at the Victoria Jan. 19-24. Dave Marion pleased capacity houses at the Gayety week of Jan. 19.

Ray Blackburn, assistant treasurer of the Lyceum Theater, who elcoped to Wheeling, W. Va., on Jan. 8 and wedded Miss Freda Hill, first asked leave of absence on that day, as he was suffering from a so-called "bad toothache." When he returned, however, he was accompanied by Mrs. Ray Blackburn—and no dam of a toothache.

William Moore Patch, managing director of the Pitt, severed his connections with the Washington Theater in Detroit, where he was also managing director. Mr. Patch left the Washington, it is understood, on account of a disagreement over the business and artistic policy of the theater with the board of directors.

Harry Lauder and a co. of artists appeared at Memorial Hall Jan. 23, 24, with a matinee on the latter date. DAN J. PACKINHAM.

FALL RIVER

Another rare treat was offered local theatergoers at the Bijou Jan. 19, when Donald Brian and a great co. presented The Marriage Market direct from its Boston engagement. Nothing in many a season ever gave such general satisfaction. Most elaborate attraction in a great many years. Excellent chorus, fine costumes, and a perfect production in S. R. O.

Mather-Desmond co. presented Jan. 20-24 to large attendance The Volunteer Organist, with Carolyn Elberta as Grace Barrett, and Geo. A. Forbes as Tom Sturmont. William O. Walsh and Joseph Lennon made their first appearances with the co. Jan. 20. Large choir of boy-singers from the local churches was a special feature. Stage effects were excellent. Damaged Goods Jan. 26.

At the Bijou the Barlee-Hicks Players offered Jan. 19-24 The Last Trail with success. J. C. Matthews, the new leading man, made his first appearance with the co. Jan. 19, replacing Victor Browne, who closed his engagement with the co. Jan. 17. Mr. Matthews was seen in the part of Raul Larrabee, and will no doubt become a favorite.

Work on the new Plaza Theater, in this city, is being rushed, and the theater may open in April. W. P. GRR.

ALBANY

The New Era Producing co. presented The Rule of Three at Harmanus Bleecker Hall Jan. 20. The audience was large and appeared well pleased with the farce. The co. was above the average, and included Maude Granger, Orrin Johnson, Vivian Tobin, and Willis Archer. Annie Russell in School for Scandal Jan. 21, delighted a large and cultured audience. Henry Miller in The Rainbow scored a genuine hit Jan. 22, 23. The Midnight Girl Jan. 26-28. All Aboard, with Lew Fields, Jan. 29-31.

At the Empire excellent burlesque was provided week of Jan. 19-24 by the Queens of Paris and The Gay New Yorkers to good business.

Gus Edwards's Matinee Girls as headliners of an excellent bill entertained large crowds at Proctor's Grand.

Proctor's Leland offered a pleasing bill of vaudeville and the latest picture films.

Ben Franklin has booked Mischa Elman, violinist, at the Hall Feb. 3.

Harry Gilfoil, the popular young comedian and imitator, was a caller this week; he opened at the Majestic Theater, Chicago, Jan. 25.

G. W. HEARICK.

LOS ANGELES

Well-Known Players in "The Pigeon" at Little Theater—"Playthings" Produced

Playthings is the new comedy-drama being presented at the Burbank by the local stock co. It carries good humor, and is rather sparkling in its lines. The drama is a creation of Mrs. Ronis Jotta, of this city. It deals with working girls as playthings of men, and the basis of the drama is character development. In the main, the story concerns Maxie North, whom Gordon Trenwith loves, though she is loved also by John Hayward. In her daily life she is cast with other shop girls with whom she lives. Maxie discovers that Trenwith's love is false. She endeavors to explain the situation to her real lover, Hayward, but he will not listen, and marries her and sets her up in a splendid home as a rich man's wife. Trenwith again comes on the scene as the lover of Hayward's young sister, Gwendy, and Maxie tries to stop the progress, and in doing so her husband discovers her own past relations with Trenwith and their happiness changes to misery. Maxie finding that Gwendy is plotting to elope with Trenwith shoots him. In the third act Maxie is acquitted, and is back in her old environment with her girl companions. Selma Paley cast as Maxie and Forest Stanley as John Hayward and Morgan Wallace as Trenwith gave excellent performances. Grace Travers, Beatrice Nichols, Marjorie Capron, Florence Oberle, and Thomas MacLarnie filled the minor roles equally well.

The next attraction at this house will be Kitty Gordon in the first production on any stage of the new musical comedy, Pretty Mrs. Smith.

Sothern and Marlowe in their second week at the Majestic repeated the first week's repertoire of Shakespearean plays to splendid attendance. Beginning Jan. 19, The Tik Tok Man of Oz returned to fill a week's engagement.

At the Morosco, commencing Jan. 26, Bickel and Watson, with a large supporting cast and chorus, appear in the musical jollity, How Do You Do? The same popular scale of prices prevail.

Mr. and Mrs. Harry Girrard are booked to appear on the Orpheum Circuit, and will open in a sketch on the local stage Feb. 2.

The Little Theater opens Jan. 26 with The Pigeon. In the cast are such well-known players as George W. Barnum, Ben Johnson, Forrest Winant, Carl Harbaugh, Andrew Robeson, Herbert Standing, Clayton MacKinzie, Richard Vivian, William Courtleigh, Elsie Jane Wilson, and Ethel Grey Terry. DON W. CARLTON.

SAN DIEGO

"September Morn" Lithos Shock But Play Proves Inoffensive

The Common Law at the Sprockles Jan. 9, 10, pleased fair business. Owing to the closing of the Eastern co., Eileen Poe, who was playing the lead with that attraction, was transferred to the Western co., replacing Virginia Berry on Jan. 10. Miss Berry will rest for the remainder of the season at her home in Los Angeles.

The local stock co. at the Gaiety offered September Morn for the week of Jan. 18. Manager Snow in filling the attraction used a style of lithos depicting girls in such scanty attire that the ladies of the W. C. T. U. called on the chief of police to investigate the moral atmosphere of the play. After an investigation a favorable report was made by the chief, and the play was allowed to continue, packing the houses nightly. The present co. is to take a ten weeks' tour of California, starting Jan. 26.

Rapidana, a one-act play in four scenes, was the headline act at the Empress week of Jan. 18, supported by an unusually strong bill. Manager John M. Cooke, who has looked after the Sullivan and Considine interests at this house for the past year, has been transferred to Salt Lake City, and his post will be filled by Mr. Hawxon, of Tacoma. During Mr. Cooke's stay in San Diego he has made many friends in a business and social way, and his absence will be a source of regret to his many friends.

The Isis Theater, which has been the leading playhouse in San Diego for a number of years, has been placed on the market, and its future is uncertain.

Miss Kathryn Hayward, the daughter of Manager Hayward, of the Sprockles, gave a tango party on the stage of the Sprockles Jan. 7. It was attended by the society people of the city.

MARIE DE BRAU CHAPMAN.

SEATTLE

At the Moore the attraction was Gaby Deslys, supported by an excellent co. in The Little Parisienne Jan. 12, 13 (matinee Jan. 13), which opened to a large and enthusiastic audience. Seattle's representative society was present. Mlle. Deslys was given a hearty reception, and her work showed skill and cleverness. Harry Pilcer was seen to advantage. Fritzi Von Busing was charming. Louise Meyers in a minor role captivated the audience, and showed promise of some day becoming a star. The piano recital to have been given Jan. 14 by Ignace Paderewski was canceled on account of his illness. Anna Pavlowa's Russian Dances Jan. 17.

At the Metropolitan the life of Richard Wagner Jan. 11-17 in films.

The Silver Horde Jan. 12-18, at the Seattle, was well presented before houses ranging from medium to capacity.

Variety Isle Jan. 12-18 was presented in an entertaining and amusing manner at the Tivoli before fair business.

BENJAMIN F. MESSERVEY.

SPOKANE

The first full week of the new Auditorium since its reopening was resplendent in song, story, and dancing, all the way from the art of Pavlowa to the flash and fringe of Gaby Deslys. The "One-Night Stand" artists reigned supreme. Alice Lloyd and her co. of singers and dancers held the boards on Monday night. Anna Pavlowa and her co. played to big business Tuesday night, giving some proof that the public is, after all, somewhat discriminating. The music, the art, the costuming of Pavlowa and co. pleased the most representative audience of the year.

Gabys Deslys profited heavily by the publicity she received. But she could not duplicate, never again, Spokane theatergoers cared not for this Paris show. ROBERT B. PHILLIPS.

PORTLAND, ORE.

At the Heilig last week Robert Mantell, in classic repertoire, received flattering press reviews, extending into the editorial columns of the leading newspapers. Critics agreed upon King Lear as his most artistic piece of work. King John, Hamlet, and Richard III were the other offerings. The large audiences were socially brilliant.

Louis Leon Hall scored an individual triumph as Dr. Scelle in As a Man Thinks at the Baker. Press criticism was enthusiastic, audiences large and responsive. The play was well staged. The Traveling Salesman follows.

A triple headline caused the Orpheum Theater to be surrounded by automobiles every night of the week, resulting in unusually heavy box-office receipts.

At the Empress business during the week was very fair, much better than during the corresponding period last year.

Capacity houses were the rule at Pantages during the entire week, despite the lack of sensational attraction.

Howard Smith, manager for Mr. Mantell, has been the beneficiary of much social entertainment during the week. He has many personal friends here.

Will O. Wheeler, in advance of May Irwin, has been here for several days, preparing for his principal's appearance next week at the Heilig.

JOHN F. LOGAN.

NEWARK

Richard Bennett and co. presented Damaged Goods, at the Newark Jan. 19-24, to well filled houses. It was rumored about town the police intended to stop the performance, but they failed to do so. Chauncey Olcott Jan. 26-31.

The College Hero, a musical extravaganza with over seven hundred local talent, was presented at the Shubert Jan. 19-24 to crowded houses—for the benefit of the Babies' Hospital.

The Brownell-Stork Stock co. crowded the Orpheum Jan. 19-24, presenting for the first time in stock Stop Thief. Mabel Brownell, as the professional crook, was excellent, and the same must be said of Clifford Stork, as Jack Doonan. Edward Van Sloan came in for a share of honors. The remainder of the co. gave capable performances.

Robert T. Haines was the headliner of an exceptional bill at Proctor's Jan. 19-24.

Matt Kennedy and co. pleased the usual crowded houses at Miner's Jan. 19-24.

Dixie Land was the headliner at the Lyric Jan. 19-24.

The father of Mabel Estelle passed away last week, after a short illness. THE MIRROR extends heartfelt sympathy.

GEORGE S. APPLEGATE.

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BIRMINGHAM

Negroes Protest Against "Leopard's Spots"—Dixon in Tilt with Minister

Thomas Dixon with his Leopard's Spots stirred up quite a furore at the Jefferson last week. First, a vigorous protest was made by a committee of prominent negroes to the City Commissioners against the appearance of the play. When this was not granted Dr. Reilly, a Baptist minister, published a card in one of the daily papers attacking the play and author as well. Dr. Dixon made a curtain speech at each performance, and denounced Reilly as a malicious and willful slanderer.

As for the play itself, it were better that it had never been staged. While there are many splendid dramatic situations in it, the cast pervaulting it is entirely too mediocre to "put it across" the footlights. Thomas Dixon, Jr., advertised as the foremost leading man in the country, utterly fails to measure up to the character he is supposed to impersonate. His work lacks smoothness, his diction is poor, and he is not convincing at any time. Certainly he is far from being a finished performer, and while he may improve in time, his work at present smacks very much of the amateur. Peg o' My Heart is the Jefferson's attraction Jan. 26, 27. Mrs. Fiske follows Jan. 30.

If the crowds continue to flock to the new Lyric as they have been doing since its opening, there is no question that it will prove to be the most popular theater in the city. Bonnie Traster was the headliner of a splendid bill week of Jan. 19.

The Orpheum also continues to do a good business at popular prices with a noteworthy class of bills.

Professor Frank Harms, who has been the musical director at the Orpheum for several years, has moved his orchestra over to the Lyric. He has been succeeded by Harry Moran. Mr. Moran was at the old Alamao for years and later at the Annex-U.

The Majestic opened week of Jan. 26 with the well-known Sim Tranbe in Soula.

Beulah Poynter and her excellent stock co. continue to please at the Bijou, and gave us a splendid offering the week of Jan. 19 What Happened to Mary, and for week of Jan. 26 Freckles.

JAMES EDWIN DENEAN.

PROVIDENCE

Premiere of "The Midnight Girl"—Entertaining and Tuneful Musical Play

PROVIDENCE, R. I., Jan. 21 (Special).—The Midnight Girl, adapted from the French of Paul Herve and Jean Briquet by Adolf Philipi and A. G. Paulton, was presented for the first time at the Opera House last night. The cast:

Clarisse	Louie Brunelle
Pierre	Donman Maley
Mlle. Gimbelette	Viola Gillette
Dr. Benoit	George A. Shiller
Madame Benoit	Louise Kelley
Gen Chambert	Teddy Webb
Lucille	Eva Fallon
Gustave Crignot I	George MacFarlane
Francois	George White
Helene	Margaret Romaine
Gaignone	Paul Ker
Babette	Jean Bardette
Gustave Crignot II	Frank Farrington
Maurice	Harry MacDonough, Jr.
Heloise	Juliette Lange
Alfons	Madison Smith
Charles	Fred Barnes
Josef	Fred Connell
Gustave Crignot III	J. E. Bran

As may be supposed from the title, the play has to do with the adventures of gay French people in the usual musical-comedy situations. The music is tuneful and certainly, and is excellently sung. There are some comical scenes, some brisk dialogue, some good dancing, and a variety of other features that make up a production that is entertaining, though it is thin, disconnected, and lacks much of the dramatic knife. George MacFarlane's baritone voice was heard with pleasure, and he did well in a comedy role. Margaret Romaine inserted color to her singing. Teddy Webb and Donman Maley were delightful in humorous parts. George White was excellent in his dance with Isabella Jason. Viola Gillette was statuesque as Madame Gimbelette, and Eva Fallon was charming and dainty as Lucille. The chorus was evidently selected for singing ability as well as for good looks. With the irrelevant material cut out The Midnight Girl should have a successful career.

PATERSON

Fire Destroys Opera House at Loss of $70,000—Will Not Be Rebuilt

The Opera House, our oldest playhouse, was totally destroyed by fire Jan. 6. All of the personal effects of the members of the stock company at the house were saved. The fire started about 1 A. M. in the musicians' room under the stage, and spread rapidly despite the efforts of the firemen. This is the second time the house has been destroyed by fire, and it is doubtful if it will be rebuilt as a theater. The theater was originally built in 1865, and all the leading stars have played there. The estimated loss is placed at $120,000, covered by about $50,000 insurance.

At the Lyceum Jan. 16 the Pica Club, our local amateur organization, offered Herbert Kelcey and Effie Shannon in The Wife of Discretion to large and fashionable audiences. It proved to be the dramatic hit of the season.

Edward M. Rice's co., headed by Henrietta Browne, presented The Dog, by E. R. Lawshe, Jan. 17 to a good house. Miss Browne and Ona Waldron headed the co., which proved a capable one, and pleased. The first named was here in stock for three years, and her many friends showered her with floral offerings. The Little Lost Sister Jan. 19-24 drew well and pleased.

Manager Bruggeman did fairly well Jan. 19-24 with a well balanced vaudeville bill. Patton's Original Diving Girls headed the bill.

The Orpheum drew well with Youth, Beauty and Folly Burlesquers co. Jan. 19-24.

Vaudeville and pictures at cheap prices continue to thrive at the Majestic.

J. C. BUSH.

SCHENECTADY

Schenectady Likes "The Rule of Three"—Farcical Comedy Well Acted

The New Era Producing Co. evidently has that happy faculty of discerning between the failure and the hit, for in The Rule of Three, their second production of the current season, which was seen at the Van Curler Opera House Jan. 19, they have a farcical comedy, which is sure to tickle the palate of the most fastidious. Guy Bolton is the author of this clever farce, which is in three acts. The story has to do with a young society woman (Katherine Grey), who has been thrice married, but still continues to rule all three husbands. The last husband is jealous of the former two, but has never met either, until through unusual circumstances, they all meet at a Summer hotel in Vermont. Here is where the scenes of the play are laid, and some very clever and humorous situations occur. The wife has her ten-year-old daughter with her, who recognizes the respective husbands as "father," "daddy," and "papa." When the daughter does not set her mother into hot water, there is the bellhop and hotel clerk, who furnish the necessary complications.

The cast is a strong one, and the production is lavishly mounted. The cast:

Hotel Clerk	Sam Colt
Bellboy	Will Archer
Mrs. Fiji	Maude Granger
Major Flower	Fred Truesdell
Mrs. Flower	Katherine Grey
Mrs. Vincent	Anne Meredith
Jack Henley	Orrin Johnson
Jeanne	Vivian Tobin
Kitty Allison	Mary Alden
Phineas Dallard	George Hassell

NAT SAHR.

JERSEY CITY

The Man from Home at the Majestic Theater Jan. 19-24, drew excellent houses. Freckles Jan. 26-31.

Piney Rutledge and co. headed an excellent bill at the Academy of Music Jan. 19-24.

A splendid bill drew big houses at the Orpheum Theater Jan. 19-24.

Thomas and Orange Blossoms was the stock co.'s offering at the Gayety Theater, Hoboken, Jan. 19-24 to fair patronage. What Happened to Mary Jan. 26-31.

Eight good acts were presented at the Hudson Theater, Union Hill, Jan. 19-24 to crowded houses.

The Soul Kiss was the attraction at the Broadway Theater, Bayonne, Jan. 19-24 to good patronage. Luella Morey and her stock co. are great favorites with the theatergoers.

WALTER C. SMITH.

BUFFALO

Sweethearts, with Christie Macdonald and excellent co., made a decided hit before full houses at the Star Jan. 19-24. The Stratford-Upon-Avon Players week of Jan. 26.

Harry Lauder at the Teck Jan. 19 filled this theater at both performances. Gertrude Hoffmann Jan. 20-24 played to big business on her return visit. Jan. 26, Passing Show of 1913.

Photodrama. Antony and Cleopatra, at the Majestic Jan. 19-24 deserved the large attendance that greeted it. Jan. 26, The Divorce Question.

Charlie Doots and Jimmy McCool in Baseball in Ireland and The Great Bertie with Louis Casavant and co., furnished the headliners at Shea's Jan. 19-24.

The Lyric presented an excellent bill to capacity houses Jan. 19-24.

Gayety Girls crowded the Gayety Theater to the doors Jan. 19-24.

Charles Reisman returned with his Orpheus Girls to the Garden Jan. 19-24, and played to good business.

J. W. RANKIN.

NEW ORLEANS

The Blue Bird in its second week at the Tulane Jan. 19-24, scored heavily. Milestones Jan. 26-31.

The Rosary was a good drawing card at the Crescent Jan. 18-24, a competent co. presenting the play. Officer 666 Jan. 25-31.

The Lyric opened its doors Jan. 18 for a season of burlesque with The Gay Widow as the feature. A good olio and big and attractive chorus contributed to a satisfactory bill.

The Orpheum for week of Jan. 19-25 presented an excellent bill with Little Parisiana as the headliner.

Both the attendance and quality of bill at the French Opera House continue excellent. La Tosca was the bill Jan. 20. The centenary of Verdi was celebrated Jan. 21, featuring all the principal artists of the co. in special Verdi selections.

The Tudor is showing Les Miserables in splendid motion pictures, and the Trianon, Plaza, and other motion picture houses are drawing well.

J. M. QUINTERO.

DES MOINES

James K. Hackett in A Grain of Dust at the Berchel Jan. 16, 17, played to capacity houses at all performances. Mr. Hackett announced while here that he may do a dramatization of Orrie Kennedy stories next season.

E. F. Albert announces the return of Priestly Morrison and Mary Horne at the Princess next season. Mr. Morrison was dramatic director of the Princess Stock for three years. That stock is returning to its popularity in Des Moines is shown in the reservations already being made at this theater.

Richard, the Great, and the Royal Japanese Troupe were the double headliners for week of Jan. 19 at the Empress.

The Black Cat Theater opens Jan. 31, featuring Kinemacolor pictures.

Katherine Kidder and co. was the headline attraction at Orpheum week of Jan. 19.

A. KAHN.

OMAHA

At the Brandeis Thurston, the magician, mystified a series of good-sized houses Jan. 15-17. The audiences at the matinee performance was particularly enthusiastic. The Chocolate Soldier co. opened a three-night engagement Jan. 18, and repeated its former success made in this city. The Round-Up followed Jan. 22-25.

The Dreamland Burlesquers made a particularly good bill at the Gayety during the past week. Business was excellent.

At the Orpheum Olga Nethersole, in the third act of Sapho, was the headliner. She kept the aisle to the box-office constantly filled.

J. RINDWALD.

MONTREAL

Montreal Greets Harvey and Faversham Companies in Same Week

The coming of Martin Harvey to His Majesty's Jan. 19-24 was a big event in Montreal theatricals, and crowded houses greeted his performances. He opened Jan. 19 in The Bread of the Treshams, and Montreal saw for the first time his splendid performance of Hareeby, the Rat. Jan. 20. He played Elden Carton in the Only Way, in which he made such a hit ten years ago and showed that his art has mellowed and grown. At the matinee he produced a A Cigarette Maker's Romance, and did a delicate piece of character work as Count Skariatine. He is ably supported by Miss M. de Silva (Mrs. Harvey) and a capable co., some specially clever work being done by Charles Glenny and Ada Palmer. Jan. 26-31, Rose Stahl in Maggie Pepper.

The Shakespearean productions at the Princess Jan. 19-24 by Mr. Faversham and his co. have proved an interesting event. The plays given were Othello, Julius Cæsar, and Romeo and Juliet. He has a strong co., which includes H. D. McLean, Cecilia Loftus, Constance Collier, and Julie Opp. The productions are beautifully staged.

Another dramatic sketch, Rich Man's Wives, produced by Claude Gillingwater and co., was the headliner at the Orpheum and scored a hit.

The stock co. at the National gave an interesting performance of Madame Flirt.

Martin Harvey lectured at McGill College Jan. 22, and on the afternoon of Jan. 23, by invitation of the bishop of Montreal, spoke at the Synod Hall on the "Actors' Church Union of England."

W. A. TREMAYNE.

OTTAWA

Capacity Houses Greet Wm. Faversham's Elaborate Productions—Martin Harvey Opens

William Faversham presented Othello, Romeo and Juliet, and Julius Cæsar Jan. 16, 17 and matinee, to audiences that filled the Russell at each performance, giving the most elaborate Shakespearean productions seen here in years, and curtain calls were frequent. The Governor-General occupied the Royal box on opening night.

Margaret Anglin presented As You Like It, Taming of the Shrew, Twelfth Night, and Antony and Cleopatra Jan. 22-24.

Martin Harvey, supported by Miss M. De Silva and his London co., present The Only Way. A Cigarette Maker's Romance, and The Bread of the Treshams Jan. 26-31.

Ed. F. Reynard, as headliner, scored a great hit at Dominion Jan. 19-24 to capacity business.

Margaret Verne and John Myers were the special features at the Family Jan. 19-24.

Henry E. Dixey in Chelsea 7750 was the film feature at the Francais Jan. 19-21 to big business.

J. H. DE BE.

EDMONTON

At the Empire Theater George Demoral and co. in a cleverly staged playlet, entitled The Knight of the Air, carried off the honors of a splendid bill Jan. 12-14 to crowded houses. Louis Meyer's all-Scottish co. in The Glad Eye closed Thursday matinee Jan. 15-17.

Pantages theater headlined a musical mixture, entitled In Lapland, a well-presented and prettily staged act the week of Jan. 19.

The Permanent Players played to capacity the week of Jan. 12 at the Lyceum, presenting The Silver King. The play was exceptionally well staged and the supporting cast was excellent. Grace Aylsworth played the leading feminine role, while Edward Monroe was seen as the king. The balance of the co. gave excellent support.

The Dramatic Society of the University of Alberta will present two French comedies Jan. 23 in the Separate School Hall. The French and French Canadian population of Edmonton have always taken a keen interest in this annual event, and for this occasion a prominent French citizen has secured two valuable prizes to the students showing the most finished production.

The Quarry Symphony Orchestra, assisted by Miss Marie Narelle, were enthusiastically received at the MacDonald auditorium the afternoon and evening of Jan. 18. The artists were tendered a reception at the Government House on Thursday by the Lieutenant-Governor and Madame Bulyea.

ANDREW WOLF.

WINNIPEG

Alice Lloyd and co., which includes Frank Pogarty, came to the Walker for three days Jan. 19-21. Gaby Deslys followed Jan. 22-24.

The popular Permanent Players at the Winnipeg presented Kindling week of Jan. 12.

The headliner for week of Jan. 19 at the Orpheum was Henry Woodruff.

At the Empress Road Show No. 2 was the headliner for week of Jan. 19. Splitrap and Considine have added an extra act, The Evelyn Nesbitt Thaw Tango Dancer.

Starland and Province featured in motion pictures. Maude Fealy in Frou Frou and The Legend of Provence.

The Political Equality Club will put on a Woman's Parliament at the Walker Jan. 26. They will also present a little comedy, How the Vote Was Won, the same evening.

The Winnipeg Operatic co. will present Dorothy at the Walker Jan. 29-31.

GEORGE B. MCEATHRAN.

DETROIT

William Hodge in The Road to Happiness drew excellent houses to the Garrick Theater Jan. 19-24. A heavy sale of seats is reported by Manager Lawrence for this week's engagement of William Faversham.

Ethel Barrymore in Tante, a dramatization of C. Haddon Chambers's comedy, was seen at the Detroit Opera House Jan. 19-24. This week, George M. Cohan in Broadway Jones.

Orford's Blackamis headed the week's vaudeville bill at the Temple Theater; the programme also included Nina Morris and co. and Harry B. Lester.

The Washington Players presented The Stranger at the Washington Theater Jan. 19-24. This week, Harry Lauder.

The Escape was the attraction at the Lyceum Theater Jan. 19-24.

Burlesque was represented in Detroit Jan. 19-24 by The Honeymoon Girls at the Gayety and The Jolly Girls at the Cadillac.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): N.Y.C. 2—indef.

ANGLIN, Margaret: Hamilton, Ont., Can., 27, 28, Brantford 29, London 30, 31.

ARLISS, George (Liebler Co.): St. Paul 26-31, Chgo. Feb. 2—indef.

AT BAY (Messrs. Shubert): Pittsburg 26-28.

AWAKENING of Helena Ritchie, The (Leon A. Gilson): Sedalia, Mo., 26, Clinton 30, Springfield 31.

BABY Mine (Richard Clarke): Washington, Pa., 26, Scottdale 29, Monessen 30, Latrobe 31, Altoona Feb. 2, Tyrone 3, Du Bois 4, Punxsutawney 5, Butler 6, Beaver Falls 7, Rochester 9, Salem 10, Alliance, O., 11, Youngstown 12, Meadville, Pa., 13, New Castle 14.

BABY Mine (Wm. A. Brady): Jasper, Ind., 26, Bloomington 27, Bedford 30.

BARRYMORE, Ethel (Chas. Frohman): Ft. Wayne, Ind., 26, Springfield, O., 27, Dayton 28, Lima 31, Public Feb. 2-14.

BEN-HUR (Klaw and Erlanger): Fort Worth, Tex., 26—indef.

BIRD of Paradise (Oliver Morosco): Milwaukee 25-31, St. Louis Feb. 1-7, Alton, Ill., 8, Terre Haute, Ind., 9, Indianapolis 10-14.

BLINDNESS of Virtue: Seattle, Wash., 25-29, Victoria, B. C., 30, 31.

BLINDNESS of Virtue: New Orleans, La., Feb. 1-7.

BLUE Bird, The (Messrs. Shubert): Houston, Tex., 26-31.

BOUGHT and Paid For (Wm. A. Brady): Alameda, S. D., 26, Watertown 27, Brookings 28, Huron 29, Mitchell Feb. 30, Sioux Falls 2, Yankton 4, Vermillion 5, Canton 6.

BROADWAY Jones (Cohan and Harris): Charleston, S. C., 26, Augusta, Ga., 27, Orangeburg, S. C., 28, Columbia 31.

BURKE, Billie (Chas. Frohman): N.Y.C. Dec. 25—indef.

CLARKE, Harry Corson, and Margaret Dale Owen: Melbourne, Australia, Sept. 1—indef.

COHAN, George M. (Cohan and Harris): Detroit, Mich., 26-31.

COLLIER, William (Chas. Frohman): N.Y.C. 5—indef.

CONFIDENCE: Louisville, Ky., 26-31.

DAMAGED Goods (Richard Bennett): Falls, 26-31.

DAMAGED Goods: Worcester, Mass., 27, 28, New London, Conn., 29, Springfield, Mass., 30, 31, Albany, N. Y., Feb. 2-7, Ithaca 9.

DEADLOCK, The (Dream Producing Co.): N.Y.C. 12—indef.

DIVORCE Question (Rowland and Clifford): Buffalo 26-31, Detroit Feb. 2-7, Columbus 9-14.

DONNELLY, Dorothy (F. C. Whitney): N.Y.C. 19—indef.

DREW, John (Chas. Frohman): Boston 19-31, Worcester Feb. 2, Pittsfield 3, Utica 4, Hamilton, Ont., Can., 5, London 6, Toledo, O., 7, Ann Arbor, Mich., 9, Kalamazoo 11.

EVERYWOMAN (Henry W. Savage): Dallas, Tex., 26-31.

EXCUSE Me (Eastern): S. Y. King): Detroit 26-31.

EXCUSE Me (Western): S. Y. King): Auburn, Ind., 26, Angola 27, Goodwater, Mich., 28, Lansing 31.

FAMILY Cupboard (Wm. A. Brady): Pittsburgh 26-31.

FANNY If First Play: Chgo. Dec. 28—indef.

FAVERSHAM, William (L. J. Gallagher): Detroit 26-31, N. Y. C. Feb. 2—indef.

FERGUSON, Elsie (Klaw and Erlanger): N.Y.C. Nov. 17—indef.

FIGHTING Hope, The (Henry B. Harris): Louisville, Ky., 26-28, Middleton, O., 29.

FINE Feathers (H. H. Frazee): Peru 26-31.

FINE Feathers (Southern): H. H. Frazee): Winston-Salem, N. C., 28, Danville, Va., 29, Greensboro, N. C., 30, Durham 31.

FINE Feathers (Western): H. H. Frazee): Moberly, Mo., 26, Mexico 28, Jefferson City 29, Columbia 31.

FINEY, Mrs. (Harrison Grey Fiske): Nashville, Tenn., 26, Chattanooga 29, Birmingham, Ala., 30, Montgomery 31, Atlanta, Ga., Feb. 2-5, Macon 6, Augusta 7, Savannah 9, Charleston, S. C., 10.

FOOL and His Money (Wm. H. Smith): Bittersweet, Kan., 26, Largo 28, Great Bend 30, Ellis 31.

FORBES Robertson (Messrs. Shubert): Boston 26-Feb. 7.

FRECKLES: Jersey City, N. J., 26-31.

GARDEN of Allah (Liebler Co.): Davenport, Ia., 24-28, Grand Rapids, Mich., 29-31, Des Moines, Ia., Feb. 2-7.

GIRL and the Stampede (Norton and Lambert): Glen Jean, W. Va., 28, Bluefield 31.

GIRL and the Tramp: Greenville, Tex., 26, Sulphur Springs 27, Marshall 30, Palestine 31.

HANS Hanson (N. J. Lorraine): Hartford, Ark., Feb. 2, Huntington 3, Greenwood 4, Fayetteville 5, Rogers 6, Eureka Springs 7.

HELP Wanted (Oliver Morosco): New Haven, Conn., 26, 27, Hartford 28, 31, Washington Feb. 2-7, N.Y.C. 9—indef.

HELP Wanted (Oliver Morosco): Chgo. Dec. 20—indef.

HENRIETTA, The (Joseph Brooks): N.Y.C. Dec. 22—indef.

HER Own Money (Winthrop Ames): Chgo. 15—indef.

HIGHER Law (Oscar Graham): Hallettsville, Tex., 26, Bay City 27, Marble Falls 31, Thompsons Feb. 2, Goldthwaite 3.

HILLIARD, Robert (Klaw and Erlanger): Boston 19—indef.

HODGE, William T. (Lee Shubert): Indianapolis, Ind., 26-31.

IN Old Kentucky: Balto. 26-31.

IRWIN, May (Liebler Co.): Tacoma, Wash., 28, Victoria, B. C., 29, Vancouver 30, 31.

JOSEPH and His Brethren (Liebler Co.): Balto. 26-31, Cincinnati, O., Feb. 2-7.

KISMET (Harrison Grey Fiske): Oakland, Cal., 26, San Jose 29, 30, 31, Los Angeles Feb. 2-14.

KITTY MacKay (William Elliott): N.Y.C. 7—indef.

LAUGHING Husband, The (Chas. Frohman): N.Y.C. Feb. 2—indef.

LEOPARD'S Spots (Thomas Dixon): Paris, Tenn., 26, Forest City, Ark., 27, Helena 28, Stuttgart Feb. 2, Pine Bluff 3, Little Rock 4, Hot Springs 5, Texarkana, Tex., 6, Marshall 7, Shreveport, La., 10, Natchitoches 11.

LION and the Mouse (George H. Bubb): Elliott, Ia., 26, Manchester 28, Oakland 30, Walnut 31.

LITTLE Lost Sister: Daviess, Ala., 26, Ocala 28, Palatka 30.

LITTLE Lost Sister (John Barnes): Falls, 26-31, Trenton, N. J., Feb. 2-7, Atlantic City 9-14.

LITTLE Lost Sister: Rochester 26-31.

LITTLE Miss Brown: Newark, N. J., 26-31.

LITTLE Women (Wm. A. Brady): Pittsburg, Kan., 26, Webb City, Mo., 29, Springfield 30, Joplin 31, Parsons, Kan., Feb. 2, Wichita 3, 4, Ottawa 5, Lawrence 6, Topeka 7, Salina 9, Manhattan 10, Concordia 11.

LITTLE Women (Wm. A. Brady): Boston Dec. 29-Jan. 31.

LITTLE Women (Wm. A. Brady): Portland, Ore., 26-31, Seattle, Wash., Feb. 2-7, Vancouver, B. C., 9-14.

LURE, The (Messrs. Shubert): Chgo. 24-31.

LURE, The (Messrs. Shubert): Chgo. 15—indef.

MACE, Andrew (George Monroe): Prince Dec. 31—indef.

MADAME X: Chgo. 19-31.

MAN Inside (David Belasco): N.Y.C. 19-31.

MARRIAGE Game, The (Jules Cort): N.Y.C. Oct. 20—indef.

MARTIN Mind (Joseph M. Gaites): Minneapolis 26-31.

MARTIN Mind (Willis Gruner): Butler, Pa., 26, Clearfield 29, Du Bois 30, Kane 31, St. Marys Feb. 2, Cowdersport 3, Port Allegany 4, Bradford 5, Titusville 6, Oil City 7.

MAUDE, Cyril (Liebler Co.): N.Y.C. Oct. 9—indef.

MILESTONES (Klaw and Erlanger): New Orleans, La., 26-31.

MILLER, Henry (A. H. Canby): N.Y.C. 26-31, Newark, N. J., Feb. 2-7.

MISLEADING Lady (Wm. Harris): N.Y.C. Nov. 25—indef.

MISSOURI Girl (Eastern: Merle H. Norton): Delta, Tex., 31.

MISSOURI Girl (Western: Norton and Ruth): Seattle, Wash., 25-31.

MOODY, Mrs. and H. Y. Esmond (Chas. Frohman): N. Y. C. 7—indef.

NAZIMOVA, Mme. (Chas. Frohman): Atlanta, Ga., 26-28, Knoxville, Tenn., 29, Chattanooga 30, Birmingham, Ala., 31, Memphis, Tenn., Feb. 2, 3, Nashville 4, 5, Montgomery, Ala., 6, Mobile 7, New Orleans, La., 9-14.

NEARLY Married (Cohan and Harris): Chgo. 6—indef.

OFFICER 666 (Frank Holland): Chgo 4-21 St. Joseph, Mo., Feb. 5-7, Kansas City 9-14.

OFFICER 666 (Southern: A. S. Stern): New Orleans, La., 25-31, Mobile, Ala., Feb. 2, Montgomery 3, Atlanta, Ga., 4, Knoxville, Tenn., 5, Nashville 6, 7, Louisville, Ky., 9-14.

OFFICER 666 (Western: A. S. Stern): Spokane, Wash., 25, 26, Wallace, Ida., 28, 29, Missoula, Mont., 30, Helena 31, Great Falls Feb. 1, Anaconda 2, Butte 3, Bozeman 4, Livingston 5, Billings 6, Miles City 7, Dickinson, N. D., 8, Bismarck 10, Valley City 11.

O'HARA, Fiske (Augustus Pitou): Chgo. Feb. 1-28.

OLCOTT, Chauncey (Henry Miner): Newark, N. J., 26-31, N.Y.C. Feb. 2-28.

OLD Homestead: Chgo. 26-31.

OMAR, the Tentmaker (Tully and Buckland): N.Y.C. 12—indef.

PAID in Full (Riley O'Connor): Tampa, Fla., 25, St. Petersburg 26, Ocala 30, Gainesville 31, Lake City Feb. 1, Madison 2, Thomasville, Ga., 4, Tallahassee, Fla., 5, Apalachicola 6, Quincy 7, Bainbridge, Ga., 9, Chattahoochee 10, Richland 11.

PEG o' My Heart (Co. A: Oliver Morosco): Cinti. 25-31, Columbus, Feb. 2-7, Louisville, Ky., 9-14.

PEG o' My Heart (Co. B: Oliver Morosco): Columbus, Ga., 26, Albany 28, Gainesville 30, Ocala, Fla., 31, Tampa Feb. 2, 3, Orlando 4, Daytona 5, Palatka 6, St. Augustine 7, Jacksonville 8-10, Macon, Ga., 11.

PEG o' My Heart (Co. C: Oliver Morosco): Lincoln, Neb., 26, Topeka, Kan., 29, St. Joseph, Mo., 30, 31, Kansas City Feb. 1-7, Omaha, Neb., 8-11.

PEG o' My Heart (Co. D: Oliver Morosco): Ann Arbor, Mich., 28, Port Huron 29, 30, Bay City 31, Feb. 1, Saginaw 2, 3, Flint 4, Lansing 5, Coldwater 6, Battle Creek 7, Kalamazoo 9, 10, Benton Harbor 11.

PHILANDERER (Winthrop Ames): N.Y.C. Dec. 30—indef.

POLLY of the Circus (Weis and Morosco): Savannah, Ga., 26, Charleston, S. C., 29, Columbia 30, Greenville, N. C., 31, Charlotte Feb. 2, Winston-Salem 3, Greensboro 4, Durham 5, Oxford 6, Durham 7.

POOR Little Rich Girl (Klaw and Erlanger): Columbus 26-31, Cleveland Feb. 2-7.

POTASH and Perlmutter (A. H. Woods): N.Y.C. Aug. 16—indef.

PRINCESS Theater Co. (F. Ray Comstock): N.Y.C. Oct. 5—indef.

PRUNELLA (Winthrop Ames): N.Y.C. Oct. 28-Jan. 31, Boston Feb. 2—indef.

RADDY, Nance: Chgo. 19-31.

REBECCA of Sunnybrook Farm: Columbus, O., 26-31.

ROMANCE (Chas. Dillingham): Washington, 26-31, Balto. Feb. 2-7, Phila. 9-14.

ROUND-UP: Omaha, Neb., 26-28.

RUSSELL, Annie (Lawrence J. Anhalt): Rochester, N. Y., 26-28, Ithaca 29, Syracuse 30, 31, Boston Feb. 2-14.

SEVEN Keys to Baldpate (Cohan and Harris): N.Y.C. Sept. 22—indef.

SHEA, Thos. E. (A. H. Woods): Pittsburgh 26-31, Cleveland, O., Feb. 2-7, Detroit, Mich., 8-14.

SHEPHERD of the Hills (Gaskill and MacVitty): Millbank, S. D., 26, Webster 29, Groton 30, Aberdeen 31.

SHEPHERD of the Hills (Gaskill and MacVitty): Wheeling, W. Va., 26-28, Monessen, Pa., 29, Brownsville 30, Uniontown 31.

SHEPHERD of the Hills (Gaskill and MacVitty): Starkville, Miss., 28, Aberdeen 29, Amory 30, Tupelo 31.

SHEPHERD of the Hills (Gaskill and MacVitty): Tulia, Tex., 26, Canyon City 29, Dalhart 30, Amarillo 31.

SIS Perkins (E. J. Kadow): Pagosa, Tex., 31, Eldorado, Okla., Feb. 2.

SOTHERN, E. H., and Julia Marlowe): Prince 26-Feb. 7, Portland, Ore., 9-14.

SPENDTHRIFT (Marcus P. Hoefl): Dayton, O., 26-31, Louisville, Ky., Feb. 1-7, Atlanta, Ga., 8-14.

STAHL, Rose (Henry B. Harris Est.): Montreal 26-31, Utica, N. Y., Feb. 2, Schenectady 3, Albany 4, Syracuse 5-7, Binghamton 9, Ithaca 10, Elmira 11.

STARR, Frances (David Belasco): N.Y.C. Dec. 23—indef.

STOP Thief (Cohan and Harris): Cinti., O., 26-31.

STOP Thief (Cohan and Harris): Concordia, Kas., 28, Fremont, Neb., 30, York 31.

STOP Thief (Cohan and Harris): Prov., R. I., 26-31.

STOP Thief (Cohan and Har-

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DICK & FITZGERALD, 18 Ann St., New York.

(Sid): Galveston, Tex., 26-28. Port Arthur 30. Beaumont 31.
STRATFORD-on-Avon Players (F. S. Benson): Buffalo 26-31.
SULLIVAN, Eddie: Joplin, Mo., Feb. 1-7.
TALIAFERRO, Mabel, and Faith (Joseph Brooks): N.Y. C. 2—indef.
TAYLOR, Laurette (Oliver Morosco): N.Y.C. Dec. 30, 1912—indef.
THAT Printer of Udell's (Gaskill and MacVitty): Hampton, Ia., 26. Decorah 28. Charles City 30. Osage 31.
THELMA (Henry W. Link): Huntington, Ark., 26. Poteau, Okla., 27. Ft. Smith, Ark., Feb. 2. Fayetteville 3. Aurora 4. Windsor, Mo., 5. Warrensburg 6. Pleasant Hill 9.
THINGS That Count (Wm. A. Brady): N.Y.C. Dec. 2—indef.
THOUSAND Years, A (Messrs. Shubert): N.Y.C. 6—indef.
TO-DAY (Manuscript Producing Co.): N.Y.C. Oct. 6—indef.
TOWN Pool (Harry Green): Postville, Ia., 28. Monona 29. Elkader 30. McGregor Feb. 2. Elkport 4. West Union 5. Fayette 6. Altoona 9. Dike 10. Grundy 11.
TRAFFIC, The: Chas. Nov. 24—indef.
TRAFFIC, The: El Paso, Tex., 26-28.
TWO Lots in the Bronx (Adolph Philipp): N.Y.C. Nov. 27—indef.
UNCLE Tom's Cabin (H. C. Jones): Wyoming, Ill., 26. Olin 30. New Hall 30. Kewanee 31.
UNCLE Tom's Cabin (Kibble and Martin): York, Pa., 26. Atlantic City, N. J., 26-31. Elizabeth Feb. 2-4. Trenton 5-7. Allentown, Pa., 9, 10. Reading 11, 12.
UNDER Cover (A. H. Woods): Boston Dec. 29—indef.
WALKER, Charlotte (Klaw and Erlanger): Washington 26-31.
WARD, Fanny (Chas. Dillingham): Phila., 12-31. Chas. Feb. 2—indef.
WARFIELD, David (David Belasco): Chas. 5-31. St. Louis Feb. 2-7.
WARNING, The: St. Louis 26-31.
WELSH Players (Weber and Rush): N.Y.C. 27—indef.
WHAT Happened to Mary: Cinti., O., 26-31.
WHERE the Trail Divides (Kilgat and Gamble): Prov., R. I., 26-31. Newark, N. J., Feb. 2-7.
WHITE Slave: Chas. 19-31.
WHIP, The (Comstock and Gest): St. Louis 26-31. Indianapolis Feb. 2-7.
WHIP, The (Comstock and Gest): Boston Nov. 4-Jan. 31.
WHITESIDE, Walter (Walter Floyd): Elkins 26-31.
WINNING of Barbara Worth (Klaw and Erlanger): Indianapolis, Ind., 26-28. Louisville, Ky., 29-31.
WITHIN the Law (American Play Co.): N.Y.C. 26-Feb. 7. Elkins 9-14.
WITHIN the Law (American Play Co.): Stockton, Cal., 26. Chico 29. Marysville 30. Sacramento 31. Oakland Feb. 1-7. Fresno 9. Los Angeles 9-28.
WITHIN the Law (American Play Co.): Phila., Dec. 22-Feb. 14.
WITHIN the Law (Central American Play Co.): Cape Girardeau, Mo., Feb. 1. Poplar Bluff 2. Marion, Ill., 3. Duquoin 4. Mt. Vernon 5. Vandalia 6. Effingham 10. Robinson 11.
WITHIN the Law (Eastern American Play Co.): Johnstown, Mich., 26. Ashland, Wis., 27. Superior 28. Duluth, Minn., 31. Red Wing, Minn., Feb. 2. Red Wing, Minn., 3. Faribault 4. Mason City, Ia., 5. La Crosse, Wis., 7. Dubuque, Ia., 10. Clinton 11. Rock Island, Ill., 12.
WITHIN the Law (Northern American Play Co.): Big Rapids, Mich., 26. Cadillac 27. Ludington 28. Manistee 31. Traverse City Feb. 2. Charlevoix 3. East Jordan 4. Cheboygan 5. Alpena 7. Sault Ste. Marie, Ont., Can., 9. Sault Ste. Marie, Mich., 10. Manistique 11.
WITHIN the Law (Southern American Play Co.): Palatka, Fla., 26. Ocala 27. Gainesville 28. Jacksonville 31. Columbia, S. C., Feb. 2. Augusta, Ga., 3. Atlanta 4. Columbus 5. Albany 7. Bainbridge 8. Tallahassee, Fla., 9. Pensacola 10. Mobile, Ala., 11, 12.
WITHIN the Law (Special American Play Co.): Salts, 26-31. Newark, N. J., Feb. 2-7. N.Y.C. 9-31.
WITHIN the Law (Western American Play Co.): New Brunswick, N. J., 26. Burlington 27. Princeton 28. Chester, Pa., 29. Suffolk, Va., Feb. 2. Elizabeth City, N. C., 3. Washington 4. Greenville 5. Rocky Mount 6. Weldon 7. Henderson 9. Goldsboro 10. Fayetteville 11.
YEARS of Discretion (David Belasco): Boston 12—indef.
YELLOW (A. H. Woods): N.Y.C. 20—indef.

PERMANENT STOCK

(List will appear in THE MIRROR on the first issue of each month.)

TRAVELING STOCK

APPLEGATE-Hupp: Longford, S. D., 26-28. Newark 29-31.
BESSEY, Jack: Burlington, Ia., 26-31.
BROWN, Kirk: Louisville, Ky., Feb. 2-7.
BRYANT, Billy: Henderson, Ky., 26-31.
CORNELL-Price Players: South Bethlehem, Pa., 26-31. Lebanon Feb. 2-7.
DOUGHERTY: Russellville, Ark., 26-31.
EARLE: Hyrtle, O., Feb. 2-7. Fremont 9-12.
HENDERSON: Tama, Ia., 26-31.
LONG, Frank H. (Frank H. Long): Ironwood, Mich., 26-31. Antigo, Wis., Feb. 1-7. Stevens Point 9-15.
LYNN, Jack: Lewiston, Mass., 26-31. Rockland, Feb. 2-7. Worcester 9-14.
MANHATTAN Players: Tyrone, Pa., 26-31.
MARES, May Bell (R. W. Marks): Trenton, Ont., Can., 26-31.
MARSHALL Players: German Valley, Ill., 26-31.
PICKERT: Boland, Fla., 26-31.
ROBBINS, Clint and Bessie: Hinsdale, N. D., 26-31. Lisbon 26-31.
SPOONER Dramatic: Mt. Pleasant, Tex., 26-31.
WHITNEY: Traverse City, Mich., 26-31.
WILLIAMS, Lew (J. W. German): Greenbald, Mass., 26-31.
WINNINGER Players (John D. Winninger): Chippewa Falls, Wis., 26-31. Winona, Minn., Feb. 1-7. Eau Claire, Wis., 9-14.
WOLFORD (E. L. Paul): Helena, Ark., 26-31.

OPERA AND MUSIC

ADELE (New Era Producing Co.): Frisco 26-Feb. 8. Oakland 9-21.
ADELE (New Era Producing Co.): N.Y.C. Apr. 26—indef.
ALL Aboard (Lew Fields): Springfield, Mass., 26.
AMERICA (Messrs. Shubert): N.Y.C. Aug. 26—indef.
BRIAN, Donald (Chas. Frohman): Washington 26-31. Phila. Feb. 2-21.
CANDY Shop (Anderson Gaiety Co.): San Diego, Cal., 26-31.
CARR, Richard, and Hattie Williams (Chas. Frohman): Toronto 26-31. Buffalo Feb. 2-4. Utica 5. Rochester 6. Salina 9-14.
CENTURY Grand Opera (Messrs. Ahern): N.Y.C. Sept. 15—indef.
CHICAGO Grand Opera: Chgo., Dec. 1-Jan. 31.
ELTINGE, Julian (A. H. Woods): Atlantic City, N. J., Feb. 2-14.
FIREFLY (Jack Shoemaker): Sioux Falls, S. D., 28. Mason City, Ia., 30. Winona, Minn., 31.
GIRL of My Dreams: Kansas City, Mo., 26-31.
GIRL on the Film (Messrs. Shubert): N.Y.C. Dec. 29—indef.
HAPPY Hoolligan (Klaw-Wilson): Cleveland, O., 26-31. Elyria Feb. 2. Youngstown 3. Akron 5-7.
HIGH Jinks (Arthur Hammerstein): N.Y.C. Dec. 15—indef.
HITCHCOCK, Raymond (Cohan and Harris): Phila. 12-31.
HONEYMOON Express (Messrs. Shubert): Chas. 4—indef.
HOPPER, De Wolf (Messrs. Shubert and Wm. A. Brady): Montreal 26-31.
LITTLE Cafe (Klaw and Erlanger): N.Y.C. Nov. 10—indef.
MACDONALD, Christie (Werba and Luescher): Cleveland 26-31. Columbus Feb. 2-7.
McINTYRE and Heath (John Cort): Los Angeles 26-31. Bakersfield Feb. 2. Hanford 3. Fresno 4. Sacramento 5, 6. San Jose 7. Frisco 8-14.
MADCAP Duchess (H. H. Frazee): Lexington, Ky., 26. Dayton, O., 28. Toledo 30, 31.
MODERN Eve (Mort Singer): Fayetteville, N. C., 26. Wilmington 28. Charleston, S. C., 30. Savannah, Ga., 31. Palatka, Fla., Feb. 2. Jacksonville 3. St. Augustine 4. Daytona 5. Tampa 6, 7. St. Petersburg 9. Ocala 10. Gainesville 11.
MONTGOMERY and Stone and Eddie Janis (Chas. Dillingham): Pittsburgh 19-31.
MUTT and Jeff in Panama (Joe Pettingill): Stevens Point, Wis., 26. Marshfield 28. Chippewa Falls 30. Stillwater, Minn., 31. Minneapolis Feb. 1-7.
MUTT and Jeff in Panama (Charles H. Yale): Great Barrington, Mass., 26. Torrington, Conn., 28. Winsted 30. Willimantic 31. Prov., R. I., Feb. 1-7.
MUTT and Jeff in Panama (Chas. A. Williams): Mercury, Ga., 26. Wellston 28. Parkland 29-Feb. 1. Positions to follow 4. Wrestling 5. Augusta 6. Sacramento 7. Reno, Nev., 8. Nevada City, Cal., 9. Grass Valley 10. Marysville 11.
MUTT and Jeff in Panama (C. R. M. Garfield): Greeley, Colo., 26. Cheyenne, Wyo., 28-31.
MUTT and Jeff in Panama (A. Mackenzie): Upper Sandusky, O., 26. Delaware 28. Urbana 29. Springfield 31. Portsmouth Feb. 2. Ironton 3. Charleston, W. Va., 4. Huntington 5. Williston, O., 6. Chillicothe 7.
NATIONAL Opera: Detroit, Feb. 2-7.
OH, I Say! (Messrs. Shubert): Phila. 19-Feb. 7. Boston 9—indef.
OH! Oh! Delphine (Klaw and Erlanger): Boston 9—indef.
PEARSON, Eugene (Fields and Lowe): Kansas City 26-31. Milwaukee Feb. 1-7.
PRINCESS Chic (H. B. Linz): Algona, Ia., 26. Danbora 28. Vermillion, S. D., 30, Canton 31.
QUAKER Girl: Denver 26-31.
QUEEN of the Movies (Thomas W. Ryley): N.Y.C. 12—indef.
RED Rose (John C. Fisher): Huron, S. D., 26. Mitchell 28. Yankton 30. Columbus, Neb., 31. Grand Island Feb. 1. Hastings 2. York 3. Lincoln 4. Beatrice 5. Manhattan 6. Kan., 7. Lawrence 9. Kansas City, Mo., 9-14.
RED Widow (Phillips & Nirac): Huntington, W. Va., 26. Charleston 28. Portsmouth 30. Bluefield 31. Lynchburg, Va., Feb. 2. Danville 3. Winston-Salem, N. C., 4. Durham 5. Salisbury 6. Charlotte 7. Greenville, S. C., 9. Augusta, Ga., 10. Orangeburg, S. C., 11.
RING Minstrels (Frederic McKay): Hartford, Conn., 27. Bridgeport 28. New Haven 29. Waterbury 30. New Britain 31. N.Y.C. Feb. 2—indef.
ROBIN Hood: North Yakima, Wash., 26. Ellensburg 28. Everett 29. Bellingham 31.
ROSE Maid (Frank C. Payne): Austin, Tex., 26. San Marcos 29. San Antonio 30-Feb. 1.
SANDERSON, Julia (Chas. Frohman): Chas. 19-Feb. 7. St. Louis 9-14.
SARI (Henry W. Savage): N.Y.C. 12—indef.
SEPTEMBER Morn (Rowland and Clifford): Chas. Dec. 15—indef.
SEVEN Hours in New York (Wes and Lambert): Columbus, Miss., 26. Tuscaloosa, Ala., 29. Selma 30. Columbus, Ga., 31.
SIDNEY, George (A. W. Herman): Phila., 26-31. Washington Feb. 2-7. Elizabeth, N. J., 9-11.
SUNBONNET Sue (Ray Raskam): Ispanh, Tex., 26. Okmulgee, Okla., 29. Hollis 30. Altus 31.
SUNNY South (J. C. Rockwell): Norwalk, O., 26. Chesapeake, O., 27. Ottawa 28. Napoleon 29. Hicksville Feb. 3. Auburn, Ind., 4. Angola 5. Reading, Mich., 6. Butler, Ind., 7. Bryan, O., 9. Paulding 10. Van Wert 11. Decatur, Ind., 11.
TORENTINI, Emma (Arthur Hammerstein): Salt Lake City 26-31.
WHEN Dreams Come True (P. Bartholomae): Boston 19—indef.
WHIRL of the World (Messrs. Shubert): N.Y.C. 10—indef.
ZIEGFELD Follies (Florenz Ziegfeld): St. Louis 26-31.

MINSTRELS

DUMONT'S (Frank Dumont): Phila., Aug. 30—indef.
EVANS, George, Honey Boy (Daniel Shea): Hot Springs, Ark., 26. Little Rock 29. Helena 30. Memphis, Tenn., 31, Feb. 1.
FIELDS, Al. G. (Ray, Cowgard): Plainfield, N. J., 26. Elizabeth 29. Newburgh, N. Y., Feb. 2. Middletown 3. Poughkeepsie 4. Hudson 5. Pittsfield, Mass., 6. Troy, N. Y., 7.
PRIMROSE and Dockstader (Earl Burnam): Elkins 19-31.

BURLESQUE COLUMBIA WHEEL

Al. Reeve's Beauty Show (Al. Reeve): Buffalo 26-31. Wash. Feb. 2-7.
AMERICAN Beauties, Dave Oppenheim): N.Y.C. 26-31. Bridgeport Feb. 2-7.
BEAUTY Parade (Ed. Schaefer): Toledo 26-31. Chas. Feb. 2-7.
BEAUTY Youth and Folly (Wm. V. Jennings): Newark 26-31. Phila. Feb. 2-7.
BEHMAN Show (Jack Singer): Boston 26-31. Springfield Feb. 2-4. Albany 5-7.
BELLE of Beauty Row (Harry P. Dixon): Elkins 26-Feb. 7.
BEN Welch (Jos. Liebermann): N.Y.C. 26-31. Elkins Feb. 2-4.
BIG Jubilee (Jos. Weber): Minneapolis 26-31. St. Paul Feb. 2-7.
BILLY Watson's Big Show (Max Gazenheimer): Omaha 26-31.
BON Ton Girls (Frank McAdler): N.Y.C. 26-31. Hoboken Feb. 2-7.
BOWERY (Geo. Harris): Detroit 26-31. Toronto Feb. 2-7.
BROADWAY Girls (Louis Hyerworth): Albany 26-28. Worcester 26-31. Boston Feb. 2-7.
COLLEGE Girls (Harry Hastings): Chas. 26-31. Cinti. Feb. 2-7.
COLUMBIA (J. G. McFarland): Chas. 26-31. Detroit Feb. 2-7.
CRACKERJACKS (Thos. J. Arnold): Kansas City 26-31. Omaha Feb. 2-7.
DREAMLAND (Dick Patton): Minneapolis Feb. 2-7.
FOLLIES of the Day (Jack Williams): Cinti. 26-31. Louisville Feb. 2-7.
GAY New Yorkers (Jake Goldberg): N.Y.C. 26-31. Elkins Feb. 2-4.
GAYETY Girls (Bob Simms):

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Rochester 26-31, Syracuse Feb. 2-4, Utica 5-7.

GINGER Girls (Emanuel Reis, mgr.): Elmira 19-21, N.Y. City Feb. 2-14.

GIRLS from Happyland (E. W. Coleman): St. Paul 26-31, Milwaukee Feb. 2-7.

GIRLS from Starland (Chas. Donaghue): Prov. 26-31, Boston Feb. 2-7.

GIRLS from the Great White Way (Dave Gordon): Phila. 26-31, N.Y.C. Feb. 2-7.

GOLDEN Crook (Jos. Fulton): Indianapolis 26-31, Chgo. Feb. 2-7.

HAPPY Widows (Wm. Fennessey): Chgo. 26-31, St. Louis Feb. 2-7.

HARRY Hastings (Jack Levy): N.Y.C. 26-Feb. 7.

HONEYMOON Girls (Harry Lee): Toronto 26-31, Buffalo Feb. 2-7.

LIBERTY Girls (Alex. Gerber): Phila. 26-31, Balto. Feb. 2-7.

LOVE Makers (Ira A. Miller): Rochester 26-31, Phila. Feb. 2-7.

MARION'S Own (Bob Travers): Cleveland 26-31, Toledo Feb. 2-7.

MINER'S Big Frolic (Ed. Daley): Portsmouth 26-28, Albany 26-31, N.Y.C. Feb. 2-7.

MOLLIE Williams (Full Lasses): Pittsburgh 26-31, Cleveland Feb. 2-7.

QUEENS of Paris (Joe Howard): Boston 26-31, N.Y.C. Feb. 2-7.

ROBIN'S Big Show (Joe Robin): Lyric 26-31, Paterson Feb. 2-7.

ROSE Sydell (Harry Thompson): Buffalo 26-31, Rochester Feb. 2-7.

ROSELAND Girls (Walter Greaves): Louisville 26-31, Indianapolis Feb. 2-7.

ROSEY Posey Girls (Jack Litchman): Wash. 26-31, Pittsburgh Feb. 2-7.

SOCIAL Maids (Bob Cohen): Montreal 26-31, Albany Feb. 2-4, Worcester 5-7.

STAR and Garter (Harry Hastings): Bridgeport 26-31, Prov. Feb. 2-7.

TAXI Girls (Louis Hurtig): Syracuse 26-28, Utica 26-31, Montreal Feb. 2-7.

TROCADEROS (Frank Pierce): Paterson 26-31, Newark Feb. 2-7.

VANITY Fair (Wm. S. Clark): St. Louis 26-31, Kansas City Feb. 2-7.

WATSON Sisters (Geo. Beltrame): Milwaukee 26-31, Chgo. Feb. 2-7.

BURLESQUE PROGRESSIVE CIRCUIT

BLANCHE Baird's Big Show (Billy Dunn): St. Louis 26-31, Kansas City Feb. 2-7.

CRUSOE Girls (Chas. Robinson): Utica 26-28, Schenectady 26-31, Pittsfield Feb. 2-4, Holyoke 5-7.

DANDY Girls (Chas. Cromwell): Phila. 26-31, Scranton Feb. 2-7.

DOLLY Dimple Girls (Sutter and Leavitt): Chgo. 26-Feb. 7.

EVA Mull's Big Beauty (Lewis Talbot): N.Y.C. 26-Feb. 7.

FAY Foster (Joe Oppenheimer): Cinti. 26-31, Indianapolis Feb. 2-7.

FOLLIES of Pleasure (Rube Bernstein): Buffalo 26-31, Utica Feb. 2-4, Schenectady 5-7.

GIRLS from the Follies (Harry Strouse): Indianapolis 26-31, St. Louis Feb. 2-7.

HIGH Life Girls (Frank Calder): Pittsburgh 26-31, Cleveland Feb. 2-7.

HONEY Girls (Barnard and Leister): Boston 26-Feb. 7.

MAY Howard's Girls of All Nations (J. D. Barton): Toronto 26-31, Buffalo Feb. 2-7.

MISTH Makers (Hatch and Beatty): Detroit 26-31, Toronto Feb. 2-7.

MUSICAL Makers (Jean Bedini): Chgo. 19-31, Detroit Feb. 2-7.

MONTE Carlo Girls (Tom Sullivan): Kansas City 26-31.

PARISIAN Beauties (Sim Williams): Boston 19-31, N.Y.C. Feb. 2-14.

PROGRESSIVE Girls (Jack Reid): Chgo. Feb. 2-14.

RECTOR Girls (Morris Weinstock): N.Y.C. 19-31, Phila. Feb. 2-7.

STARS of Starland (W. B. Bentley): Scranton 26-31, Penn Circuit Feb. 2-7.

SUNBEAM Girls (Wash. Martin): Pittsfield 26-28, Holyoke 26-31, Boston Feb. 2-14.

TANGO Girls (Chas. Taylor): Phila. 26-31, Pittsburgh Feb. 2-7.

MISCELLANEOUS

BINGHAM, Mr. and Mrs. Ralph: Ft. Scott, Kan., 26, Paola 26, Abilene 30, Wichita 31, Dover, Okla., Feb. 2, Cheyenne 3, Weatherford 4, Gainesville, Tex., 5, Garland 6, Dallas 6-7, Plano 9, Waxahachie 10, Lewisville 11.

CHING Ling Foo: Cleveland 26-31.

DERLYS, Gaby: Milwaukee, Wis., 26, South Bend, Ind., 29, Grand Rapids, Mich., 30, Chgo. Feb. 1-7.

DODGE, Sanford: Erdmore, N. D., 30, Michigan City 31, Maryville Feb. 2, Larimore 6, Langdon 6.

FLINT, Mrs. Herbert (Frank J. Powers): Superior, Wis., 26-31.

HOFFMAN, Gertrude: Cleveland 26-31.

LAUDER, Harry (Wm. Morris): Detroit 26-31.

PAVLOWA: Salt Lake City Feb. 4.

TANGUAY, Eva: Chgo. 26—indef.

THAW, Evelyn Nesbit: Memphis, Tenn., 26-29.

THURSTON, The Magician (Jack Jones): Indianapolis, Ind., 26-31, Chgo. Feb. 1-21.

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WOMEN

Allyn, Janet.
Burke, Emily, Margaret Brooklyn, Mrs. Melvin Bartoner, Gambling Bruce, Ada Lee Bascom, Helen Berry, Leonora Bodner.
Calhoun, Sadie Nanette Comstock, Virginia Clay, Mrs. M. Collins, Pearl Cook, Rosalie Carrette, E. A. Crawford, Virginia Canary, Grace Carmen, Emma Comstock, Hortense Clement.
Darling, Ella, Edith B. Duncan, Gene Delmar, Louise De Varney, Iva Dodge, Amy L. Delamater, Ada Dunton, Viola Dale, Gertrude Dingle, Vera De Bonn, Lelia Davis, Ella Davis, Isabelle Deane.
Emmett, Florence, Carmen Ewell.
Finney, Maria, G. Faust, Mabel Fyvergue, Lorraine Frost, Marie Fitzgerald, Josephine Fox, Pauline Fletcher, Hattie Fox, Katherine Francis, Greenville, Helen, Geraldine Griffith, Helen Gabriel, Gertrude Graham, Viola Gerber, Kitty Gilbert.
Hazzell, Helen, Mrs. M. J. Howard, Betty Hamilton, Estelle Holt, Leah Harry, Mabel Hamrick, Georgia Hayes, Mae Herbert, Frances Hamm, Blanche Hart, Beatrice Harte, Mrs. Dan Hart.
Ivers, Jane.
Jennings, Mrs. A. Jacobs, Janet, Eleanor, Rose King, May Kingsley, Alma Kramer, Kathryn Kosher, Ella V. Keogh, Estelle Knott.
Lee, Lola, Sara Lewis, Estelle Lyons, Willard Louise, Mrs. Barrow Le Palm, Edith Lockett.
Marks, Dorothy, Mrs. Jack Martin, Julia Morton, Frances McHenry, Mrs. Theo. McKee, Eva McDonald, Marie McDonald, Nancy MacBrady.
Neff, Pauline, Gene Nelson, Mary Norman.
Owen, Berry.
Pullman, Jackina, Joan Patrigues, Blanche Paul, Mrs. Frank Peters, Carrie Perkins, Mabel Powell, Hattie Perry.
Rainina, Georgette.
Richmond, Hattie, Mrs. J. Richmond, Miss Raynor, Blanche Ray, Lillian Ryder, Mae Randall, Mrs. R. Richards, Nell Russell, Katherine Rieker.
Swinney, Lucille, Mrs. Stewart, Margery Stevenson, Mrs. Jerome Stern, Josie Sisson, L. E. Stone.
Tunis, Fay, A. Tyler, Anne Turner, Cora Tanner, R. C. Talbot, Gertrude Thayer.
Von Perwin, Wanda, Lorenz Von Ollinger, Alma Von Allmen.
Whitney, Margaret, Gladys Waddell.

MEN

Ashley, Howard, Dudley Arthur.
Burke, Lloyd, Jack Byron, Chester Bishop, Frank Bunn, Leslie Bennett, Frank Mason, Francis Byrne, Allan Brander, Harry Brownell, Jos. Burson, Byron Beasley.
Crane, Chas. L., Wilbur Collins, Jos Carter, Richard Clark, Walter Clifford.
Davenport, Kenneth, Edwin Deane, De Witt Davis, Harry Driscoll, Wm. Deming, Orlando Darnell, Jos Driscoll, Harry Dickerson, Martin Darrell, Cuba Douglas, Ben. F. Dodson, J. A. Devitt.
Emmet, J. B., H. J. Everall, Edwin Emery, Ed. Elkan, Bobby Elmer, R. P. Evens, Mark Elliston, Kurt Ehrfeldt, Porter, Chas., Eddie Flavelle, Allen Fanks, Jas. Fraser, W. H. Fullwood, Robt. Furgeson, Eddie Fayer, Franklin Foster, Walter Fenner.
Gardner, Jack, Walter Greaves, Albert Green, Frank Gilmore.
Hancock, D., Frank Hamilton, L. J., Howard, Victor Hyde, Jas. Harcourt, Jno. M. Hicker, Chas. A. Hughes, Soulsbur Hall.
Julian, Rupert, Leslie Jones, Harry Jackson.
Kelly, F. J., Chas. H. Kramer, Jesse Kessler, Jay Kline, Earl M. King, Frank Kimball, Lester, Rev., Leslie Lytton, B. Leslie, Thomas Leary, Robt. Lawrence.
Milton, Jack, Jos. Mullin, Willard Mack, Jas. Mason, Donald Mackenzie, J. McCurry, Aleyn McFaitz, Jno. McKee, T. J. MacDonald.
Norbury, Arthur, Oldridge, H. E.
Powers, Jas., Geo. H. Price, Mason Peters, D. G. Percival, Pollard Lillquation Co.
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Stahl, Jno., Frederick Seaton, Harry Sherwood, Will H. Smith, Roy Sutherland, L. G. Sweet, Landon Savage, Victor Sutherland.
Tracy, Thomas, J. R. Thompson, Alton Thomas, Frank Thornton, Gus Tenley, C. L. Thomas, L. Terry, Richard Thornton.
Van Slyke, Chas.
Woodin, Chas., Art Wellington, Sig. Webster, Ernest Wards.
Young, Daniel, Walter Young, Wm. Young, Chas. Young, Frank Forston, Earl Yeadakas.

RECORD OF DEATHS

RICHARD MURPHY, fifty-two years old, a retired actor, died suddenly on the morning of Dec. 27, at the home of his sister-in-law at 116 Washington Place, New York, of heart disease.

ADELBERT PITTS, father of Mabelle Estelle (Mrs. Bowers de Deyo), of the Brownell Stock company of Newark, N. J., and Ethel Milton, of the Shafer-Denison Stock company, of Tremont, N. Dak., died Friday, Jan. 9, in Kansas City, Mo., at the age of fifty. He was buried the following Wednesday.

MR. HYMAN WOLFE, grandfather of Mr. L. Wolfe Gilbert, of New York, composer of a number of popular songs, died Jan. 11, in Philadelphia. He was 101 years old, and had lived in this country more than seventy-five years.

FRANCOIS CHASSAIGNE, the musical composer, died in London, Jan. 6, at the age of sixty-four. He was musical director of the Savoy Theater in the days when Gilbert and Sullivan's operas were produced and conducted all these operas.

JAMES W. MURPHY, the youngest man ever elected to the Wisconsin House of Representatives, father of Laura Tiffany, actress and singer, died Dec. 28 at the home of his son W. A. Murphy, 4297 Julian Street, Denver, Col. He was sixty-two years old. Mr. Murphy was born in Utica, N. Y. When a boy he moved to Wisconsin. His father was the first white man to arrive at the present site of Milwaukee after the city's founder had established the first trading post there.

COLONEL ROBERT M. KELLY, of Louisville, Ky., died in that city suddenly Dec. 27. He was a distinguished Kentucky soldier and scholar, and was at one time editor of the old Louisville Commercial, now the Herald. He was a staunch friend of Mary Anderson in her early struggling days, and his advice and the influence of his purse had much to do with her early success.

MRS. LUCIA (PAGE) MOWER, who gained wide success as an actress in her thirty years on the American stage, died at her home, 11 Elliott Street, Upper Bronxwood, from Bright's disease, with which she had suffered for several years. She is survived by her husband, Frank Mower, who at one time was one of the best known actors in this country. Mrs. Mower, whose stage name was Lulu Page Mower, was born in Boston, Oct. 11, 1883, the daughter of Calvin and Mary Page, and was married to Mr. Mower, who survives her, in 1882.

ALBERT JAMES, one of the original actors in Gilbert and Sullivan's comic operas, died in London, England, Dec. 24. He began his stage career at the Globe Theater, London, in 1869, as a callboy, and made his debut some time later in Cyrill Success. He was a skilful low comedian and as such very successful. He acted in Marjorie and was seen with the Carl Rosa Opera Company in both roles. Mr. James came to this country with Agnes Huntington (Mrs. Paul Cravath) in Pinafore and Patience. He was also associated at different times with D'Oyly Carte, Sefton Parry and other well-known managers.

PROFESSOR JOHN PEIRCE, author and teacher of applied science, and eighty-four, died Dec. 29, in St. John's Hospital, Paterson, N. J., after a short illness with Bright's disease. He came to this country from Melrose, Scotland, in the early forties, and for a number of years was a teacher of science in the Peekskill College, New York. In the early sixties he commenced teaching in a Pennsylvania college, which was later merged with the University of Pennsylvania. He returned from Pennsylvania and organized the Industrial Publishing Company in New York, which he ran for twenty-five years. Professor Pike was a Shakespearean scholar. Among his works were: "Shakespearean Encyclopedia," "Science Follies of Science," "Natural History of Hell," "Lightning Rods," "The Black Romances," "Chemical History of the Six Days of Creation," and "Dictionary of Practical Agriculture." He was a member of the New York Press Club.

SARAH B. CRANE, known in musical circles as Madame Ogden Crane, died suddenly Jan. 4 of acute indigestion while visiting the apartment of a friend, Miss Marie Birdice, at the Van Cortlandt Hotel, in West Forty-ninth Street, New York city. She lived at the Carnegie Music Hall, where she maintained a music studio on the eleventh floor. She had taught music in this city for the last fifteen years. She was a widow, and is survived by her son, Mr. Harry Ogden Crane, an actor with one of the Frohman companies. At one time she appeared as soloist with Gilmore's and Sousa's bands, in churches in New York and concerts. She also established an Opera School, and produced a series of operas, and a number of her pupils graduated into professional ranks.

A. G. DESCHAMPS (Georgiana Pelletier, sister to Pierre Pelletier) died suddenly at her home, No. 24 Cabot Street, Holyoke, Mass. Three children survive.

ST. PAUL.

Wright Huntington Would Be Mayor—George Arliss and Gaby Deslys This Week's Bill

The Bird of Paradise repeated its success of last year at the Metropolitan Jan. 18-24. Lenore Ulrich, the Leana, spent the early part of her life in this section. "Bob" Morris (Hatch) has also spent several years of his life in St. Paul—at different intervals in stock with the James Neill co., David Landau, ex Dean, display a splendid voice and perfect enunciation. Alice Lloyd next week, Jan. 25. George Arliss in Disraeli Jan. 26-31.

Charley's Aunt covered a dotted laugh-fest, as presented by the Huntington Players at the Shubert Jan. 18-24. Earl Lee was a riot in the leading role. Edward Tilbourne deserves mention as Brattleton. The feminine contingent looked sweet and pretty, and the co. throughout did creditable work. When Knighthood Was in Flower Jan. 26-31.

Charlotte Parry (another of St. Paul's contributions to histrionism) is into the light, was the chief factor of a good bill at the Orpheum, while Kara headlined at the Empress.

Watson Sayers' Own co. held the Grand stage. Madame Albertine Babet was soloist at the eleventh popular concert at the Symphony Orchestra at the Auditorium matinee Jan. 18. Gaby Deslys Jan. 25.

Either the Hippodrome or Starland may eventually become the home of the Progressive Burlesque Wheel.

Being the unfortunate possessor of a broken arm, William Wervelle Nelson is not conducting the Metropolitan Orchestra at present.

In a speech recently, Wright Huntington stated he liked St. Paul so well that he was willing to run for mayor. JOSEPH J. PRESTON.

SAN FRANCISCO

Jews Urge Boycott of Paderewski—Censors Decide Against White Slave Pictures

The Columbia is playing to capacity with Kismet. Otis Skinner having made a personal success. The engagement ends Jan. 26, when Adele comes.

The Alcazar opened Jan. 19 with an engagement of Andrew Mack in a season of Irish plays.

The Cort is playing to capacity with Within the Law. Mothers and Marlowe are billed to follow, commencing Jan. 27.

The Gaiety has the Marvelous Millers as headliners. Marie Dressler is preparing to follow.

The fame of Mount Tamalpais and its crookedest railroad in the world are to be shown on the films. The Eastman Kodak Co.'s demonstrating crew, which has been holding exhibitions here, journeyed to the peak of the mountain and took moving pictures of the surrounding country, the railroad, and all things of interest in the vicinity.

The Orpheum sold out at every matinee and evening performance week ending Jan. 18. Maurice Tenaro and Goldin being the headliners. Frank Keenan follows.

The Empress ran tango dances for two weeks. At Pantages the biggest, Van Dun Borg, was headliner of a good bill Jan. 18-24.

Paderewski has canceled all dates in this part of the country, claiming an attack of neuritis.

A number of Jewish societies have sent out circulars requesting the public not to patronize his concerts, claiming that he contributed $250,000 to a Russian paper, Den Ovetza, published in Russian devoted to anti-Semitic propaganda, and which caused the great disaster to the Jews in Russia. The pianist has gone to Los Angeles for a rest, and says that he will resume his concerts in about a month.

The manager of the Portola Picture Theater has been in trouble over the film, The Inside of White Slave Traffic. The censors have decided that it is an immoral exhibition. Police Judge Sullivan, and Marshall have seen the picture and say it is not immoral.

Miss Parlow's violin playing has received favorable comment.

Dr. Abel, of the First Congregational Church, a writer on The Newsboy, gave a lecture on Ibsen's Doll House in Temple Emanuel Jan. 18.

Tetrazzini, with Ruffo, will be here March 8 in joint concert. A. T. BARNEVY.

MINNEAPOLIS

George Arliss Lectures to Students—Florence Roberts and Stock Company in "Sham"

During George Arliss's engagement at the Metropolitan week of Jan. 19 in Disraeli, he lectured before the four thousand students of the University of Minnesota.

For the second week of her local engagement Florence Roberts presented Sham, the comedy which she played originally and then sold to Henrietta Crosman. She was given good support by the Shubert Stock co. Sapho will follow.

Minneapolis will have four performances of grand opera offered by the National Opera co. of Canada on March 9, 10, and 11, at the Metropolitan. Leo Slezak, Marie Rappold, Yon Serena, Louis Villini, and Gertrude Rennyo are among the soloists. The operas will be Otello, La Gioconda, Madame Butterfly, and Samson and Delila.

It is rumored that the Progressive Burlesque Circuit is seeking an entrance to the city and that burlesque may be presented at the Lyric when the stock lease expires. The Lyric is at present a highly successful movies picture theater. CARLTON W. MILES.

INDIANAPOLIS

C. H. Southwell New Manager of Columbia—Actress Reads to Asylum Inmates

The Poor Little Rich Girl, with Viola Dana and others, did a splendid week's business at English's Jan. 13-17, and was the subject of much favorable comment among theatergoers. The Follies followed Jan. 19-24. The Winning of Barbara Worth Jan. 26-28. Seven Keys to Baldpate Jan. 29-31.

Traffic in Souls, photodrama, which filled in the time at the Shubert Murat Jan. 12-17, was continued Jan. 19-24, with the exception of night Jan. 22, when Francis MacMillan gave a violin recital before an appreciative audience. William Hodge in The Road to Happiness Jan. 26-31.

The Blindness of Virtue, seen here for the first time, was the attraction at the Lyceum Jan. 19-21, drawing large audiences. A Fool There Was Jan. 22-24. Thurston Jan. 26-31.

Valeska Suratt, who once called Indianapolis home, created her usual sensation in magnificent and startling gowns in a fair set. Black Crepe and Diamonds, supported by George Baldwin, and the Dancing Higgins at Keith's Jan. 19-24.

George Hoey in In Old New York headed the bill at the Lyric.

C. H. Southwell has taken over the management of the Columbia for the season, succeeding James Cox of Cincinnati. Speed Hollingsworth, former manager, has gone to New York.

Mrs. C. M. Jackson and Miss Anderson, fiancee of Jackson, who played the French speaker in The Four Little Rich Girl at English's last week, entertained a dinner party at the Jackson home Friday night for Viola Dana, and her mother and sister, Mrs. H. Fitzgerald and Lenore Fitzgerald.

Gladys Fairbanks, the nurse in The Four Little Rich Girl, visited the Orphan's Home, the Hospital and Home for the Aged, and cheered the unfortunate ones with her numbers. Miss Fairbanks also appeared in several drawing rooms during her stay here.

Mrs. Louise M. Chase, mother of Leslie Chase, who is a prominent member of Henry Miller's co. in The Rainbow, went to Fort Wayne, Ind., Jan. 19, for a brief visit with her daughter and to witness the play.

FRANK KINKWOOD.

CINCINNATI

"A Modern Girl," with Excellent Cast, a Moderate Success

The Four Little Rich Girl, with Viola Dana, opened a week's engagement at the Grand Jan. 18, and played to capacity business throughout the week. Otis True follows Jan. 25 and Joseph and His Brethren Feb. 2.

A Modern Girl, a new play by Ruth C. Mitchell, opened at the Lyric for the week Jan. 18 and made a moderate sort of hit, and business was fair. The co. is one of the best seen here this season, including Olive Wyndham, Charles A. Stevenson, Joseph Wilmer, Mrs. Stanhope Wentcroft, Edward Alexander, Ole Humphrey, and Samuel Reed.

Peg o' My Heart, with Elsa Ryan and the co. that broke the records here the week before Christmas and Christmas week, returns for the week of Jan. 25, and indications are it will do the same tremendous business again.

The Orpheum Players drink to their run of seven with Forty-five Minutes from Broadway for the week of Jan. 18. Lillian Kemble and Charles Quin were especially fine in the featured roles. The Wolf follows, equalling the record of an old Cincinnati stock favorite, Walter Hale.

Mabie Fay and family were the headliners at Keith's for week Jan. 18, and certainly filled the bill in that capacity. Yakuma Bayatt heads the bill for the following week and Anna Held for week of Feb. 1.

Tetrazzini and Titto Ruffo gave one of the biggest concerts ever held in Music Hall Jan. 21. The house was filled to capacity at extra high prices. Both artists received an ovation at every solo number and duet. This marked the first time they had ever sung together in public, either in opera or concert.

At the Walnut The Old Homestead was presented by a good co. to fair business for week of Jan. 18. What Happened to Mary follows Jan. 25.

At the burlesque houses The Girls from the Follies were seen at the Olympic Jan. 18-21, followed by Girls from Joyland, and at the Gayety Howland Girls Jan. 18, followed by Follies of the Day. At the Standard Jan. 18 The World Beaters.

Heuck's is still running four vaudeville acts with feature films, and this will probably be the policy of the house throughout the season.

JOHN EDWARD PECKER, Jr.

DENVER

Good Business at Theaters During Stock Show Week—Pueblo Girl in Vaudeville

The theaters fared well last week through the presence in the city of several thousand visitors to the National Western Live Stock Show. The Denham held forth as a special magnet. Wildfire, and was rewarded by capacity houses. The Fortune Hunter follows.

The Pink Lady was transferred from the Tabor to the Broadway for an extra performance Sunday, Jan. 18, where Trentini was well received on her first visit to Denver, repeating in The Lady with an excellent co. Broadway Jan. 19-25.

Mutt and Jeff in Panama at the Tabor Jan. 18-24, pleased crowded houses. The Quaker Girl follows.

Miss Desio was the feature attraction at the Orpheum Jan. 18-24, appearing in Herrick's phantasy, Fantalaon. The remainder of the bill was better than usual. Jan. 25-Feb. 1. The McFarland Twins, natives of Denver.

Tuesday society matinee was generally well attended at the Orpheum. Much is made of certain performances at the various theaters. Wednesday night belongs to the Denham, Monday to the Broadway. This latter fact is to be regretted, as engagements at the Broadway open Monday night after what is usually a long jump for the co., and better work is naturally done Tuesday. The Tabor opens with a Sunday matinee, and the two Sunday performances are always well attended.

J. M. Short, the manager of The Man Tree co., and his bride, formerly Miss Katherine Foster, of Decatur, Ill., who were married secretly in Omaha, held their wedding supper for company friends and traveling companions Jan. 17. A loving cup was presented to the bride from the co. by Mr. McIntyre.

The recently revived Denver branch of the Drama League held an interesting monthly meeting Jan. 16. Father William O'Ryan read Lady Gregory's Rescuing the Hen. O. D. Woodward, manager of the Denham, talked of his stock co. experiences. C. E. Stevens is president of the branch.

Miss Edith P. Sinclair, of Pueblo, Col., who sang with the Cowboy Band at the Knights Templar Conclave here last September, attracted the notice of an Eastern vaudeville manager, and is reported to have been given a booking of thirty-eight weeks with a twenty-five minute sketch. FLORENCE D. ANDERSON.

PEORIA

An audience of 4,000 greeted Madame Melba and Kubelik at the Coliseum Jan. 19, and appreciated the artists and their talented co., which included Edmund Burke, baritone; E. Marcel Moyse, flutist. Special trains brought over nine thousand from surrounding cities.

Madame Claussen, of the Chicago Grand Opera co., charmed her hearers at Shrine Temple Jan. 20 in concert, assisted by Alfred Calzin, pianist, and Vera Poppe, 'cellist.

The Beavers Amusement Co. have added to their chain of picture houses the Dunbar, with a seating capacity of 700, a model in equipment and includes nine organs. It is under management of L. C. Noble.

Another motion picture house, the Crystal, was opened to the public Jan. 17, under management of C. Stevens.

A Fool There Was pleased good audiences at the Majestic Jan. 18-21.

At the Orpheum Alva York headed an exceptionally strong bill. GARDNER POSTER SMITH.

SALT LAKE CITY

Adele, one of the most delightful light operas ever seen here, did only fair business at the Salt Lake Theater week of Jan. 12. Carolyn Thomson and Nanette Flack were each popular.

Willard Mack and Marjorie Rambeau at the Utah week of Jan. 11 presented The Man Who Stood Still to excellent business. Bazone Morland, who recently joined the co., is clever and pretty and has made many friends.

The Bower of Melody, at the Empress, has been a good box-office attraction.

At the Orpheum Mlle. Dazie in a dainty dancing act was a great favorite. Nana Hussey and Kennedy and Hussey were popular.

C. E. JOHNSON.

RICHMOND

Nestmova in Bella Donna Jan. 16, 17 at the Academy played to good business. Maggie Jan. 20; new attraction to small house. Yiddish co. Jan. 22.

Grayce Scott Stock co. at the Bijou are playing good houses to Sherlock Holmes week of Jan. 26.

At the Lyric Jan. 19-24 Tim Murphy and R. L. Goldberg headlined to satisfactory business. W. C. HILL.

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VAUDEVILLE

Sam Bernard in Amusing Skit—Notable Posing Offering—Trixie Friganza in New Act

NEIL KENYON. White, N. Y.
In Scotch Character Studies at the Palace.

SAM BERNARD'S comic skill as a duelist is still as productive of laughter as of yore. For his Palace theater offering, Mr. Bernard presented Nonsensical Nonsense, a condensed version of Sidney Rosenfeld's The Rollicking Girl. With Mr. Bernard's shredded English humor, the skit proved most amusing.

The comedian plays Schmals, a German wigmaker —"at the head of his profession"—who is also the town stage manager. Schmals undertakes to protect the stage-struck Ilona from an infatuated Frenchman and the burlesque duel results.

Mr. Bernard is decidedly entertaining—most of the time. Of course, there is the usual scene in which a young woman pleads on her knees and rolls up the comedian's already abbreviatel trousers. Bernard will be Bernard.

But there is plenty of laughter in Nonsensical Nonsense. Stella Tracey plays an ingenue part pleasingly and Lora Lieb had the Hattie Williams role of Ilona. She is handicapped at present by an unbecoming gown. Arthur Lipson is excellent in his brief moments as the eccentric Frenchman.

Wellington Cross and Lois Josephine moved down to the Palace and Victoria in their dainty little singing and dancing turn. They have added a new song, "The Good Ship Mary Ann," which Mr. Cross sings admirably. Their romantic duet, a suggestion of the beaux and belles of other days, is still one of the most delightful things in vaudeville. Mr. Cross is agreeable and distinctive while Miss Josephine dances lightly and reveals a pretty little voice. They have a delicately tempered act and should avoid any attempt to inject "gag" lines. Slangy humor—no matter how successful in producing a momentary laugh—destroys the atmosphere of daintiness.

. Cecilia Wright made her vaudeville debut in ballads at the Palace. Fetchingly gowned in white, she presents a pretty appearance. Her voice is agreeable —of good range, smooth in difficult trills but indistinct in enunciation. A little melody sung in French, a rendition of "Coming Thro' the Rye" and "Isle d' Amour" comprise a programme lacking in variety. Naturally, Miss Wright does not yet fully comprehend the requirements of vaudeville. She pleases the eye but she doesn't fully hold the interest. She must develop a distinctive personality and evolve an effective selection of songs.

Madame Henrietta de Serris and her models made their first American appearance in a posing offering that stands alone for beauty and elaborateness. The warmth of coloring of Millet's The Angelus is caught as successfully as the effect of a Greek marble basrelief in The Hunt of Meleagre and Priam at the Feet of Achilles. Indeed, each tableau is done with striking artistic discernment. It is a notable offering of its kind.

Those youthful entertainers, Dave Schooler and Louise Dickinson, presented their pleasing musicale at the Palace. Miss Dickinson sings well and, with proper development, her voice has unusual possibilities. She has developed an excellent open tone as well as a good diction, and, while some of her high notes are faulty, her singing is most commendable. Mr. Schooler plays with style and effectiveness. Just now he needs to watch his runs, which lack clarity. However, the little musical offering is neat and attractive—away above the average.

It was the last act on the Palace bill and the fact that it held the audiences not only proved its worth, but that vaudeville patrons like good music well presented.

Doris Wilson and her two sisters, who look alike, have a little turn in which one sings and plays in front of a mimic mirror, while the other two duplicate the various gestures.

The Fifth Avenue Theater programme generously described Trixie Friganza as "buxon, blithesome and brilliant." Miss Friganza is one of those avoirdupois comediennes who make fun of their own weight and travesty the overdone tango and turkey trot.

She makes her first appearance enveloped in an elaborate cream-colored cloak and wearing a hat of Paradise plumes. She presents some imitations. For instance, she "does" Chauncey Olcott in The Lure and the result proves to be a bit of "I Don't Care." There were others and then Miss Friganza, wearing a red bonnet and a gown of white, with a golden sash, returned to burlesque the dance craze.

The Apache followed the Argentine. Here the comedienne tossed about a masculine dancer, twirled him around by his nose and bumped him in various directions while grasping his hair. This is supposed to be very amusing. Next Miss Friganza shows what might be done to the Pavlowa style of ballet dancing. When the comedienne poses upon the knee of her overworked associate player, the general result is a thud.

For a finale, she introduced "The Salvation Glide," a snap-your-finger-and-come-to-glory melody. Here one of her masculine assistants takes a running start, leaps at Miss Friganza and lands with a football hold.

FREDERICK JAMES SMITH.

AN ACTOR WHO WILL SUCCEED

BY EDGAR ALLAN WOOLF.

He's playing two widely different "bits" in a vaudeville sketch—and he only has three minutes in which to change from one character to the other—but instead of complaining, he has even volunteered to watch the cues off stage while "making his change." This phenomenon is not possessed of an overabundance of good looks, but he's studying make-up, for nightly he tries different grease-paint effects, and he has finally learned, by a deft and artistic arrangement of shadows, to make his features really handsome. To do this, a dressing-room comrade told me, the boy studied an art book called "Shades and Shadows," and practised with pencil and paper, reproducing flat and round surfaces under different light conditions.

This was such an unusual circumstance that I started to watch the books the boy hid under his arm as he came to some later rehearsals of the little play. One day I discovered he had a copy of Freytag's "Technique of the Drama" with him, and I asked him if he intended to become a playwright. "No," he replied, "but I think it may help me to get an author's idea if I have some knowledge of the methods of constructing a play." This remark was enough to make the other members of the cast laugh, but not to the embarrassment of the young man, for he joined in the laugh with evidence of a saving grace of humor. "He's a nut," the comedian of the company whispered to me that night. "Listen!" And from his dressing-room came a swiftly and incoherently muttered phrase that sounded something like this: "Da me mi mo po tu la bi da pa fa ta la ra." We knocked on the door, thinking him ill, but he laughingly explained he was just practising an exercise for placing the voice as well as for giving him agility of the tongue. In his dressing-room were a pair of Indian clubs and fencing foils. "When do you use them?" the comedian asked him. "Oh, between the matinee and night. When the theater is empty I go down on the stage and practise."

Among the most remarkable of this young man's accomplishments is the fact that he can pronounce "monsieur" correctly, and that he never speaks of the "fellers at the club." I have not yet caught him standing on a Broadway corner, nor is it likely that I shall, for—to be perfectly candid—I have only met him in some of my happiest dreams—but I feel sure here is an actor who will succeed.

ANNA HELD. Talbot, Paris.
Now Playing the B. F. Keith Theaters.

LEAVING VARIETY?

Sam Bernard to Return to Musical Comedy is Rumor—Emma Carus Holding Out?

Sam Bernard is about to leave vaudeville for musical comedy, according to reports along Broadway. If the rumors are true, Mr. Bernard made his last New York vaudeville appearance for some time at the Palace last week. The high salaries of Mr. Bernard and his three supporting players made the act very costly.

Emma Carus, since her week at the Colonial recently, is reported to have been "holding out" for a high salary, which she believes befits her popularity and success.

MISS MURRAY IN HALLS

Comedienne of "High Jinks" Considering London Variety Appearance Next Summer

M. S. Bentham is conducting negotiations for the appearance of Elisabeth Murray, at present in High Jinks and well known in vaudeville, in London.

Under present arrangements, Miss Murray will play the English music halls in July.

NEW PIANO ACT

Bert Kalmar, the Song Writer, and Jessie Brown Entering Two-a-Day

Bert Kalmar, the song writer and publisher, and Jessie Brown have prepared a piano and singing act, which will open next week.

Kalmar will introduce a number of his own songs. Edward S. Keller has charge of the bookings.

RECRUITS FROM MUSICAL COMEDY

Arthur Stanford and Estelle McMeal are vaudeville's latest recruits from musical comedy realms in a little skit of songs and patter, Orange Blossom Time.

Mr. Stanford was last seen with Gaby Deslys in Vera Violetta, Blanche Ring in When Claudia Smiles, and in A Trip to Washington. Miss McMeal had a foremost role in A Modern Eve. Mr. Stanford and Miss McMeal open shortly.

MISS COMSTOCK COMING IN APRIL

New York will probably have a glimpse of Nanette Comstock in vaudeville early in April.

Miss Comstock will play the Brooklyn Bushwick during the week of March 23 and later invade the metropolis. She will offer a playlet, The Tie That Binds. Edward S. Keller is the booking agent.

BOWERS RETURNS FOR FOURTH TIME

Frederick V. Bowers and his company returned to the Victoria Theater last week for the fourth engagement of the present vaudeville season. Mr. Bowers established a new record by his engagement, his act going over as successfully as ever. The turn is one of the popular offerings of the year.

TO LONDON IN "THE GREEN MOUSE"

Robert Rogers and Louise Mackintosh, who are now playing with Montgomery and Stone and Elsie Janis in The Lady of the Slipper, will go to London in June to play their sketch, The Green Mouse, written for them by Edward Locke.

LYDIA BARRY NOW PLAYWRIGHT

Lydia Barry is contemplating a dip into melodrama. Just at present she is collaborating with a well-known playwright in a melodrama in which she may appear next season.

NEXT WEEK AT PALACE

Blanche Walsh and the Jesse L. Lasky production, The Redheads, featuring James B. Carson, will head next week's bill at the Palace Theater.

MR. HURST OPENS IN ENGLAND

Brandon Hurst opened in England at the King's Theater, South Sea, on Jan. 19, in the Edward Peple playlet, The Girl, booked by Will Collins.

BEBAN RETURNING TO ENGLAND

George Beban is to return to England in his playlet, The Sign of the Rose, opening the middle of April for about eight weeks.

Billy Arlington is now playing at the Empire in Glasgow after a successful engagement at the London Hippodrome.

COMING HEADLINERS

Week of Feb. 2.—Palace: Blanche Walsh, Jesse Lasky's *The Redheads*; Colonial: Louis Mann and company, Dainty Marie; Alhambra: Eva Davenport and company, Liane Carrera and company, Lydia Barry; Bronx: Howard and McCane, Florence Tempest; Fifth Avenue: Bert Williams, Gliding O'Mearas; Union Square: Grace De Mar; Victoria: Laddie Cliff, Ethel Green, Neil McKinley; Orpheum: Jack Wilson Trio, Minnie Dupree and company, Ida Brooks Hunt and company, Trixie Friganza; Bushwick: Stone and Kalisa, Ray Cox.

NEW U. B. O. QUARTERS CENTER OF VAUDEVILLE INTEREST

William Wood is Manager of Keith Boston Theater—Blanche Bates and Virginia Harned Welcomed

BY WALTER J. KINGSLEY.

COME and see us at the Palace Theater Building. Try and get in.

The new U. B. O. quarters are the admiration of everyone who has seen them.

Abe Levy is suing Valeska Suratt for back salary as her publicity man. The case will be tried out in Municipal Court in February. George Baldwin, the former leading man in Miss Suratt's act, will testify for Levy.

"Willy" Wood, late manager of the Palace Theater, is now manager of the big Boston Theater for B. F. Keith. This is a man's job and Wood will fill it admirably. Following The Whip, the Boston Theater will house 'Way Down East, after which it will be up to Wood to secure big attractions. He will visit New York every week to give the new shows the once over.

Mercedes is entitled to his headline position at the Colonial this week. This mysterious act makes a strong impression on everyone who witnesses it, and Professor Hyslop, of Columbia University, is making a study of Mercedes's methods. The young man came to Professor Hyslop with letters from Lyman D. Gage, former Secretary of the U. S. Treasury, and Mrs. Tingley, of Point Loma, Cal. He has been accepted as an adept by the Theosophists, and is altogether a weird and mystifying individual. Briefly he apparently transfers thought without words or writing. His strong point is music and he has within the week transferred music from the Colonial to the Plaza instantaneously.

Those great artists, Blanche Bates and Virginia Harned, will be warmly welcomed in vaudeville when they play New York.

B. F. Keith's supper dance at the Paradis de Danse in honor of Jesse L. Lasky and his acts on Thursday night last was a complete success. The pretty ballroom was crowded and the merry guests, who numbered fully five hundred, danced until long after midnight. Mr. Lasky was so pleased that he ordered Cliquot for everyone.

Louis Mann and Sam Bernard have both enriched vaudeville with excellent laughing acts. Both are "draws" at the box office and both keep their audiences screaming with laughter. Both know vaudeville because they helped create it, and the result of their experience and study is high-salaried success.

Lasky has another great girl act in his new American Beauties. It bids fair to equal The Red Heads in popularity.

Wellington Cross and Lois Josephine wore pedometers while dancing in order to please a press agent. They called them tangometers, and the idea caught on to such an extent that they are flooded with orders for the little instruments. As a result they are buying pedometers by wholesale and selling them at a tremendous profit as tangometers. This pair average between fourteen and fifteen miles a day of dancing.

The new Fortnightly Dancing Club is the talk of vaudeville. The dances at Claridge's are affairs so delightful that the members are implored for invitations on bended knees. It is the dance club de luxe.

Strauss-Peyton, Kansas City.

MRS. GENE HUGHES,

In Edgar Allan Woolf's Playlet, "Youth."

RETURNING TO VARIETIES

Camille D'Arville Plans to Resume Stage Career in Vaudeville Sketch

According to reports along Broadway, Camille D'Arville, now in the West, plans to return to stage.

Miss D'Arville is negotiating for a satisfactory vaudeville playlet as a vehicle.

ORPHEUM OUT OF SPOKANE

SPOKANE, WASH., Jan. 27.—The Orpheum shows are to be withdrawn from Spokane, at least temporarily, beginning Feb. 1. Vancouver will take Spokane's place on the circuit, the jump being made from Calgary to Vancouver instead of to Spokane. The Sullivan and Considine shows, which have been playing at the Empress, will be transferred to the Orpheum Theater and pictures will be shown in the present Empress Theater. Joseph Muller, manager of the Orpheum, and George Blakeslee, manager of the Empress, are both to be retained here in the new management.

ROBERT S. PHILLIPS.

MISS VAN STUDDIFORD RECOVERS

Grace Van Studdiford has entirely recovered from her recent illness. Miss Van Studdiford was the headliner of the coming bill at the new Park Playhouse in St. Louis, Mo. on Jan. 19. St. Louis is Miss Van Studdiford's home city and the audience, attracted by her presence, was a representative one.

EX-MAYOR SHANK AT VICTORIA

Ex-Mayor Lewis Shank, of Indianapolis, and known nationally for his municipal market reforms, is to appear at the Victoria Theater during the week of March 2.

FRANK CARLTON VERY ILL

Frank Carlton, formerly of the team of Carlton and Terry, is suffering from tuberculosis of the throat in San Antonio, Texas. Mr. Carlton's friends and former associates can lighten his present distress by immediate contributions directed to him in San Antonio.

BRYAN AND SUMNER ROUTED

Etta Bryan and Roy Sumner, following their appearance at the Alhambra on a recent Sunday, have been given extensive Eastern bookings. This week they are at Richmond, Va., with Proctor's at Newark to follow. The sketch, A College Proposition, by Edgar Allan Woolf, has been playing over a year. Lewis Chevalier is in the cast.

NEW TWO-ACT OPENS

Harry Pauli and Helen Boyle opened in a novelty act at the Grand in Albany last week. Reports credit the act with a successful debut.

CRESSY AND DAYNE TO RETIRE

Will Cressy and Blanche Dayne are booked solid up to June 13, 1915, over the Orpheum time. Following their San Francisco and Los Angeles engagements in June, Cressy and Dayne plan to retire.

Mr. Cressy will then devote his entire time to his literary efforts. Cressy and Dayne have won a distinctive place for themselves in the forefront of American vaudeville, and their followers everywhere are hoping the two delightful entertainers will reconsider their plans. At least, everyone is hoping for a few farewell tours.

ANNA HELD COMING TO COLONIAL

Early next month Anna Held will come into New York in vaudeville, opening at the Colonial Theater, and later playing the Orpheum, Alhambra, and Bushwick theaters. She will sing a repertoire of old successes and new songs. Miss Held is making her vaudeville tour accompanied by a musical director, stage-manager and business staff, besides her maids and chauffeur.

GLADYS BIJOU RETURNING

Gladys Bijou, of the former team of Hanson and Bijou, will shortly return to the stage in a new double act with Joseph Feeber, who is now concluding a long engagement at the Aylesworth in Atlantic City.

MABEL HILL FOR LONDON IN APRIL

Mabel Hill, who has been appearing in Oh! I Say, has been booked for the new revue at the Palace in London. The revue will open in April. Miss Hill was booked by M. S. Bentham.

LADDIE CLIFF BOOKED SOLID

Laddie Cliff has just been given solid bookings over the Orpheum time. He will open on March 30.

MISS SURATT ON ORPHEUM TIME

Valeska Suratt, in her novelty offering, Black Crepe and Diamonds, has been given solid time over the Orpheum tour. She will open in Kansas City on March 28.

George Baldwin has left the act, being succeeded by Arthur Albro.

NEW MONOLOGUE FOR JAMES

Walter James, well-known tramp comedian, will shortly appear in a new monologue written for him by James Madison.

HERMINE SHONE OPENS

Hermine Shone opened in Edgar Allan Woolf's The Last of the Quakers in Wilmington, Del., on Monday. Frank Upperman, a brother of Ralph Morgan, is in her company.

MERCEDES PUZZLES BROOKLYN

BROOKLYN, Jan. 27.—Patrons of the Bushwick Theater were astounded by the clever telepathic performances of Mercedes and Mlle. Stantone Jan. 19-24. Their musical tests at random were little short of marvelous. The remainder of the programme contained a coterie of headliners.

The return of The Trained Nurses to the Orpheum Theater was a welcome event. Clark and Bergman are big favorites with Brooklyn theatergoers. Mae Bronte, a Brooklyn girl, known in private life as Mae Dryfus, and a graduate of Erasmus Hall High School, was accorded many special receptions by her former schoolmates. The remainder of the bill was up to the usual standard.

J. LEROY DAUB.

"THE BEAUTIES" PRODUCED

Jesse L. Lasky produced his latest offering, The Beauties, featuring Wilbur Mack and Nella Walker, in New Haven on Monday.

Leslie Leigh, who appeared at the late Folies Bergere, has the role of the American girl for which Edna Mayo was announced. Miss Leigh was also in the Lasky act, California.

OLGA DE COSTA IN MUSICAL ACT

A little musical comedy, with a cast of sixteen headed by Olga De Costa, is playing this week at Portchester and Mount Vernon, preparatory to a New York hearing. The act will play the Proctor time briefly before coming into New York.

At present the act is billed as "Olga De Costa and Her Futurist Belles." F. W. Stoker is booking representative.

KNOXVILLE ON KEITH TIME

KNOXVILLE, TENN., Jan. 27.—The Bijou Theater, formerly showing musical comedy tabloids, is now on the Keith circuit. This is the first time Knoxville has had good vaudeville in some years, and indications point to excellent patronage.

CHARLES E. KRUTCH.

MISS LEROY IN "THREE TYPES"

Maude Leroy has succeeded Marion Morgan in the Jesse L. Lasky act, The Three Types. Miss Leroy is now the blonde of the trio.

TO USE JAMES MADISON ACT

Marie Eline, well known as the Thanhouser kid, is having a new act written by James Madison.

BALDWIN SLOAN AT VICTORIA

Baldwin Sloan and Grace Field come to the Victoria next week in a dancing act.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ABBOTT, Tilly, and Partner: Mal., Chgo.
ACT Beautiful: Orph., Jacksonville, Feb. 2-7.
ADELAIDE and J. J. Hughes: Keith's, Wash.
ALEX Trio: Keith's, Prov.; Keith's, Boston, Feb. 2-7.
ALEXANDER Brothers: Keith's, Indianapolis; Keith's, Louisville, Feb. 2-7.
ALLEN, Frederick, Co.: Orph., Los Angeles, 25-Feb. 7.
ALPHA Sextette: Pantages, Los Angeles; Pantages, San Diego, Feb. 1-7; Pantages, Salt Lake City, 9-14.
ALPINE Troupe: Bronx, N.Y. C.; Poli's, New Haven, Feb. 2-7; Keith's, Bangor, Me., 9-14.
AMERICAN Dancers: Hudson, Union Hill, N. J.; Keith's, Phila., Feb. 2-7.
ANGER, Lee: Orph., Los Angeles.
ANSON, Captain: Grand, Syracuse; Keith's, Columbus, Feb. 2-7.
APDALE'S Circus: Forsythe, Atlanta; Lyric, Richmond, Feb. 2-7.
ARCADIA: Colonial, N.Y.C., Feb. 2-7.
ARDATH, Fred J., Co.: Poli's, Worcester; Poli's, Scranton, Feb. 2-7.
ARMSTRONG and Clark: Orph., Minneapolis; Orph., Omaha, Feb. 1-7.
ARTHURS, Three: Poli's, Worcester.
ASAHI, Jane: Colonial, N.Y. C.; Poli's, Hartford, Feb. 2-7.
ASAKI: Orph., Sacramento, 25-28; Orph., Stockton, 29-31.
ASHLEY and Caufield: Alhambra, N.Y.C.
ASHLEY, Lillian: Columbia, Grand Rapids.
ASHLYN, Bella: Orph., Denver; Orph., Lincoln, Feb. 1-7.
ATHLETAS, Four: Orph., Oakland, 25-Feb. 7.
AUSTRALIAN Boy Scouts: Bronx, N.Y.C.
AVON Comedy Four: Maryland, Balto.; Grand, Pittsburgh, Feb. 2-7.
AVOLOS, Four: Victoria, N.Y. C.
AZARD Brothers: Temple, Detroit, Feb. 2-7.
BAKER, Belle: Forsythe, Atlanta; Lyric, Birmingham, Feb. 2-7.
BALL and West: Poli's, New Haven, Feb. 2-7.
BALL, Ray Elmore: Poli's, Hartford.
BALLET Classique: Maryland, Balto.
BANKOFF and Girls: Shubert's, Utica, Feb. 2-7.
BARBOUR, Miss: Sherman Grand, Calgary, 25, 27; Empire, Edmonton, 30, 31.
BARON Four: Orph., Jacksonville; Colonial, Norfolk, Feb. 2-7.
BARRETT, Ethel Mae: Proctor's, Newark, N. J.; Poli's, Springfield, Feb. 2-7.
BARNARD, Sophye: Orph., Los Angeles.
BARNES, Gertrude: Orph., Portland.
BARNES, Stuart: Orph., Kansas City, Feb. 1-7.
BARRY and Wolford: Colonial, Erie, Pa.
BARRY, Mr. and Mrs. Jimmy: Temple, Hamilton, Can.; Dominion, Ottawa, Feb. 2-7.
BARRY, Lydia: Orph., B'klyn; Alhambra, N.Y.C., Feb. 2-7.
BARTON, Sam: Orph., Regina, Feb. 1-7; Sherman Grand, Calgary, 4-6; Empire, Edmonton, 6-7.
BARTOS, Three: Hipp., Cleveland; Grand, Pittsburgh, Feb. 2-7.
BATES, Blanche: Columbia, St. Louis.
"BATTLE of Bay Run": Poli's, Worcester; Keith's, Portland, Me., Feb. 2-7.
BAXTER, Sid: Forsythe, Atlanta; Orph., Savannah, Feb. 2-7.
BAYHI, and Meilen: Keith's, Indianapolis.
BEANOR, The: Keith's, Toledo, Feb. 2-7.
BEAR Skating: Penn, Phila.
BEAUMONT and Arnold: Proctor's, Newark, N. J.; Orph., B'klyn, Feb. 2-7.
"BEAUTY is Only Skin Deep": Poli's, Springfield; Poli's, New Haven, Feb. 2-7.
BEAUX Arts: Orph., Omaha; Orph., Kansas City, Feb. 1-7.
BELLECLAIRE Brothers: Bronx, N.Y.C., Feb. 2-7.
BENDETTES: Grand, Albany.
BERGERE Trio: Valeria; Keith's, Indianapolis; Keith's, Cinti., Feb. 2-7.
BEYER and Brother: Garrick, Wilmington, Del.
BIG City Four: Keith's, Boston; Poli's, Scranton, Feb. 2-7; Bronx, N.Y.C., 9-14.
BIMBERG and Day: Proctor's, Newark, Feb. 2-7.
BINNS, Binns and Binns: Orph., Spokane, Feb. 1-7.
BISHOP, Marie: Orph., Seattle; Orph., Portland, Feb. 1-7.
BISON City Four: Union Sq., N.Y.C.; Victoria, N.Y.C., Feb. 2-7.
BLANCHE, Belle: Lyric, Birmingham; Forsythe, Atlanta, Feb. 2-7.
BLANK Family: Orph., Des Moines; Orph., Omaha, Feb. 1-7.
BLESSINGS, The: Orph., St. Paul; Orph., Duluth, Feb. 1-7.
BOGANY Troupe: Orph., Knoxville, Tenn.
BOLLINGER and Reynolds: Orph., Sioux City; Orph., St. Paul, Feb. 1-7.
BOUDINI Brothers: Orph., Oakland.
BOWERS, Fred: Orph., B'klyn.
BOWMAN Brothers: Keith's, Boston, Feb. 2-7.
BRADNA, Steve: Orph., Montreal; Victoria, N.Y.C., Feb. 2-7.
BRADNER and Derrick: Lyric, Birmingham; Forsythe, Atlanta, Feb. 2-7.
BRADS, The: Orph., Denver; Orph., Lincoln, Feb. 1-7.
BRASS Men, Four: Poli's, Hartford.
BREEN, Grace: Grand, Albany, Feb. 2-7.
BREEN, Harry: Orph., B'klyn.
BRONSON and Baldwin: Temple, Rochester.
BROWN, S. A.: Keith's, Prov.
BRYANT: Union Sq., N.Y.C.
BUCKLEY'S Animals: Columbia, St. Louis; Orph., Memphis, Feb. 2-7.
BURKE, John, and Mae: Keith's, Phila.; Lyric, Richmond, Feb. 2-7.
BURLEY and Burley: Fifth Ave., N.Y.C.; Keith's, Phila., Feb. 2-7.
BURNHAM and Irwin: Bushwick, B'klyn, Feb. 2-7.
BURNS, Kilmar and Grady: Orph., Minneapolis, Feb. 1-7.
BURNS and Fulton: Grand, Albany; Keith's, Boston, Feb. 2-7.
BURNS and Klesin: Poli's, Springfield.
CABARET, Three: Bushwick, B'klyn; Alhambra, N.Y.C., Feb. 2-7.
CAMERON and O'Connor: Orph., Winnipeg; Orph., Regina, Feb. 2-7; Sherman Grand, Calgary, 4, 5; Empire, Edmonton, 6, 7.
CANFIELD and Ashley: Alhambra, N.Y.C.; Grand, Syracuse, Feb. 2-7.
CANTWELL and Walker: Poli's, Scranton; Keith's, Columbus, Feb. 2-7.
CAPTAINE, Bicide: Orph., Spokane, Feb. 1-7.
CARLISLE and Seven Sweethearts: Victoria, N.Y.C.
CARMEN, Liane: Orph., B'klyn; Alhambra, N.Y.C., Feb. 2-7.
CARRILLO, Leo: Orph., Portland.
CARSON and Brown: Orph., Montreal.
CARTMELL and Harris: Poli's, Hartford.
CAUPOLICAN, Chief: Grand, Syracuse; Orph., B'klyn, Feb. 2-7; Alhambra, N.Y.C., 9-14.
CHANDLER, Anna: Maryland, Balto., Feb. 2-7.
CHERNIOT'S Manchurians: Orph., Minneapolis; Orph., St. Paul, Feb. 1-7.
CHERATO Brothers: Orph., Spokane; Orph., Seattle, Feb. 1-7.
CHIP and Marble: Orph., Minneapolis; Columbia, St. Louis.
CHOATE, Mattie, Co.: Grand, Albany, Feb. 2-7.
CHUNG Hwa Four: Orph., Des Moines; Orph., Omaha, Feb. 1-7.
CLARK and Hamilton: Bronx, N.Y.C.; Victoria, N. Y.C., Feb. 2-7.
CLARK and Verdi: Keith's, Indianapolis; Keith's, Louisville, Feb. 2-7.
CLAUDIUS and Scarlet: Palace, N.Y.C.
CLAYTON, Bessie; Orph., Spokane; Orph., Seattle, Feb. 1-7.
CLIFF, Laddie; Forsythe, Atlanta; Victoria, N.Y.C., Feb. 2-7.
CLINE, Maggie; Bronx, N.Y. C.; Grand, Albany, Feb. 2-7.
"CLOWNLAND": Alhambra, N.Y.C.; Shea's, Toronto, Feb. 2-7.
COGHLAN, Rosalind; Orph., Sioux City; Maj., Milwaukee, Feb. 1-7.
COLLEGIANS, Three; Orph., Sioux City; Orph., Des Moines, Feb. 1-7.
COLLINS and Hart: Sherman Grand, Calgary, 28, 29; Empire, Edmonton, 30, 31.
COLLINS, Milt: Keith's, Prov.
CONCHAS, Paul; Orph., Frisco; Orph., Oakland, Feb. 1-7.
CONLIN, Ray: National, Boston.
CONLIN, Steel and Carr: Orph., Sioux City; Orph., St. Paul, Feb. 1-7.
CONNELLY and Webb: Orph., Portland.
CONNELLY and Wenrich: Alhambra, N.Y.C.
CONROY and Medels: Orph., Los Angeles, Feb. 1-7.
CONSUL and Betty: Palace, N.Y.C.; Bronx, N.Y.C., Feb. 2-7.
CONWAY and Leland: Keith's, Prov.
COOK, Joe: Poli's, Scranton; Orph., Harrisburg, Feb. 2-7.
COOPER, Joe and Lew: Forsythe, Atlanta; Orph., Jacksonville, Feb. 2-7.
CORBELLI and Gillette: Orph., Los Angeles.
COTTEN and Bolden: Bronx, N.Y.C.; Poli's, New Haven, Feb. 2-7.
COUNTISS, Cathrine, Co.: Orph., Salt Lake City, Feb. 1-7.
COX, Ray: Fifth Ave., N.Y. C.; Bushwick, B'klyn, Feb. 2-7.
CRESSY and Dayne: Keith's, Louisville, Feb. 2-7; Keith's, Indianapolis, 9-14.
CROSS and Josephine: Bushwick, B'klyn; Keith's, Phila., Feb. 2-7.
CROUCH and Welch: Orph., Omaha; Orph., Des Moines, Feb. 1-7.
CULLEN, James: Lyric, Birmingham; Keith's, Wash., Feb. 2-7.
CUMMINGS and Gladding: Orph., Frisco; Orph., Oakland, Feb. 1-7.
CUTTING Three: Orph., Kansas City; Orph., Sioux City, Feb. 1-7.
DAGWELL, Sisters: Keith's, Indianapolis.
DAHERTY, Herbert, Co.: Keith's, Columbus; Grand, Syracuse, Feb. 2-7.
DALY, Vinie: Orph., Minneapolis.
DAMEREL, Geo., Co.: Orph., Seattle; Orph., Portland, Feb. 1-7.
DAMOND, Eugene: Orph., Memphis.
"DANCE Reveries": Orph., St. Paul; Columbia, St. Louis, Feb. 1-7.
DANIELS and Conrad: Palace, Chgo.
DARE Brothers: Keith's, Phila.
DARLING of Paris: Colonial, N.Y.C.; Orph., Harrisburg, Pa., Feb. 2-7.
DAVENPORT, Eva, Co.: Orph., B'klyn; Alhambra, N.Y.C., Feb. 2-7.
DAVIES, Reine: Bushwick, B'klyn.
DAVIS, Edwards: Orph., Montreal, Feb. 2-7.
DAZIE, Mlle.: Orph., Lincoln, Neb.; Orph., Kansas City, Feb. 1-7.
DEAGON, Arthur: Temple, Detroit; Temple, Rochester, Feb. 2-7.
DE COE, Harry: Bushwick, B'klyn, Feb. 2-7.
DEELEY, Ben, Co.: Shea's, Buffalo; Shea's, Toronto, Feb. 2-7.
DE FUN GUS and Haw: Palace, N.Y.C.
DE LISLE, Jugging: Keith's, Toledo.
DELMORE and Lee: Colonial, Erie, Pa.
DELMORE and Light: Keith's, Louisville; Columbia, St. Louis, Feb. 1-7.
DE MAR, Grace: Union Sq., N.Y.C., Feb. 2-7.
DEMAREST and Chabot: Orph., Portland.
DE SCHELL, Dorothy: Poli's, New Haven; Shea's, Buffalo, Feb. 2-7.
DE VINE and Williams: Orph., Charleston, 25-28; Orph., Savannah, 29-31; Orph., Jacksonville, Feb. 2-7.
DE VOE, Three: Orph., B'klyn, Feb. 2-7.
DEVOIS Brothers: Keith's, Wash., Feb. 2-7.
DE VORA, Three: Colonial, Erie, Pa.; Colonial, Grand Rapids, Feb. 2-7.
DE WITT, Burns and Torrence: Lyric, Birmingham.
DIAMOND and Brennan: Temple, Hamilton; Shubert's, Utica, N. Y., Feb. 2-7; Proctor's, Newark, N. J., 9-14.
DIAZ'S Monkeys: Keith's, Louisville.
DICKINSON, "Babe": Maj., Chgo.; Temple, Detroit, Feb. 2-7.
DOLCE Sisters: Orph., Salt Lake City, Feb. 1-7.
DOLLY and Mack: Keith's, Phila.
DOOIN and McCool: Shea's, Toronto.
DOOLEY and Sayles: Orph., Spokane; Orph., Seattle, Feb. 1-7.
DOOLEY, Jed and Ethel: Shea's, Toronto; Temple, Hamilton, Feb. 2-7.
"DOUBLE Cross, The": Orph., Frisco; Orph., Sacramento, Feb. 1-4; Orph., Stockton, 5-7.
DRAPERS, The: Orph., Harrisburg, Pa.
DREW, L. and E.: Poli's, New Haven.
DU FOR Trio: Temple, Rochester; Keith's, Wash., Feb. 2-7.
DUNFEE, Josephine: Keith's, Indianapolis; Keith's, Louisville, Feb. 2-7.
DUPREE, Minnie: Bronx, N.Y. C.; Orph., B'klyn, Feb. 2-7.
DUPREZ, Fred: Shea's, Buffalo; Shea's, Toronto, Feb. 2-7.
DURBYELLE, Lea: Orph., Lincoln, Neb.; Orph., Des Moines, Feb. 1-7.
DYER, Hubert, Co.: Poli's, Worcester; Shubert's, Utica, N.Y.C., Feb. 2-7.
ELROY Sisters: Poli's, Hartford, Feb. 2-7.
ELSIE, Janis, Three: Keith's, Wash.
EMPIRE Comedy Four: Penn, Phila.
ENTERTAINERS, Four: Keith's, Cinti.; Keith's, Indianapolis, Feb. 2-7.
ERNIE and Ernie: Colonial, N.Y.C., Feb. 2-7.
ERROLL, Bert; Shea's, Toronto; Keith's, Prov., Feb. 2-7.
EUGENE, Carl: Bushwick, B'klyn.
FARBER Girls: Grand, Pittsburgh.
FARLEY and Butler: Orph., Birmingham.
FATIMA: Dominion, Ottawa, Can.; Orph., Montreal, Feb. 2-7.
FELIX and Barry Girls: Orph., Memphis; Orph., New Orleans, Feb. 2-7.
FISHER and Green Co.: Poli's, Hartford; Temple, Detroit, Feb. 2-7.
FISHER, Sally: Victoria, N.Y. C.; Orph., B'klyn, Feb. 2-7.
FITZGERALD, Mabel: Orph., Montreal.
FITZGIBBON, Bert: Orph., Oakland; Orph., Sacramento, Feb. 1-4; Orph., Stockton, 5-7.
"FIXING the Furnace": Orph., Sioux City; Orph., Des Moines, Feb. 1-7.
FOSTER and Lovett: Orph., Spokane, Feb. 1-7.
FOX and Dolly: Orph., Kansas City; Orph., Omaha, Feb. 1-7.
FOY, Eddie, and Family: Palace, Chgo.; Maj., Milwaukee, Feb. 1-7.
FRANKLIN, Irene: Orph., Montreal, Feb. 2-7.
FRANKLYN and Green: Shea's, Toronto.
FRAWLEY and Hunt: Shea's, Buffalo, Feb. 2-7.
FRENCH and Ely: Orph., New Orleans.
FRIGANZA, Trixie: Colonial, N.Y.C.; Orph., B'klyn, Feb. 2-7.
FROSINI: Orph., Memphis, Feb. 1-7.
GABRIEL, Master, Co.: Orph., St. Paul; Orph., Duluth, Feb. 1-7.
GALLAGHER and Carlin: Orph., Salt Lake City, Feb. 1-7.
GALLOWAY, Louise, Co.: Bushwick, B'klyn.
GALVIN, Wallace: Keith's, Toledo, Feb. 2-7.
GANNON, Helen: Orph., Spokane; Orph., Seattle, Feb. 1-7.
GARDINER Three: Colonial, Erie, Pa., Feb. 2-7.
GENARO and Bailey: Orph., Kansas City; Maj., Milwaukee, Feb. 1-7.
GEORGE, Edwin: Temple, Detroit; Temple, Rochester, Feb. 2-7.
GEORGETTE: Keith's, Wash., Feb. 2-7.
GERMAINE, Herbert, Trio: Maj., Chgo.
GIEGER, John: Poli's, Springfield; Orph., Montreal, Feb. 2-7.
GILFOIL, Harry: Maj., Chgo.
GILLETTE'S Animals: Orph., Winnipeg; Orph., Regina, Feb. 2-4; Sherman Grand, Calgary, 4, 5; Empire, Edmonton, 6, 7.
GILLINGWATER, Claude, Co.: Shea's, Buffalo; Shea's, Toronto, Feb. 2-7.
"GIRL, The": Keith's, Louisville.
"GIRL from Milwaukee": Hipp., Cleveland; Keith's, Columbus, Feb. 2-7.
GOLDEN, Claude: Colonial, Norfolk, Va.; Shubert, Utica, N. Y., Feb. 2; Keith's, Prov., 9-14.
GOLDIN, Horace, Co.: Orph., Sacramento, 25-28; Orph., Stockton, 29-31; Orph., Los Angeles, Feb. 1-7.
GOLEMAN'S Animals: Orph., Frisco, Feb. 1-7.
GORDON and Rice: Hipp., Cleveland.
GORDON Brothers: Maj., Milwaukee; Columbia, St. Louis, Feb. 1-7.
GORDONS, Robbie: Palace, Chgo.
GORMANS, Five: Keith's, Louisville; Keith's, Indianapolis, Feb. 2-7.
GRANT and Hoag: Orph., Montreal.
GRANVILLE, Taylor, Co.: Orph., Salt Lake City; Orph., Denver, Feb. 1-7.
GRAPEWIN, Charles: Keith's, Louisville; Colonial, Grand Rapids, Feb. 2-7.
GRAY Trio: Keith's, Louisville, Feb. 2-7.
GRAZERS, The: Bronx, N.Y. C., Feb. 2-7.
GREAT Harrah Troupe: Fifth Ave., N.Y.C.
"GREEN BEETLE": Shea's, Toronto; Temple, Detroit, Feb. 2-7.
GREEN, Ethel: Poli's, New Haven; Victoria, N.Y.C., Feb. 2-7.
GRIFFIN, Gerald: Sunderland, Hanley, Feb. 2-7; Leeds, 9-14; London, 16-21; Birkenhead, 23-28.
GUERRO and Carmen: Keith's, Prov.
HAINES, Robert T., Co.: Fifth Ave., N.Y.C.; Keith's, Wash., Feb. 2-7.
HAL and Francis: Columbia, St. Louis; Orph., Memphis, Feb. 1-7.
HALE and Paterson: Keith's, Indianapolis.
HALLEY and Noble: Dominion, Ottawa; Keith's, Phila., Feb. 2-7.
HAMLON, Bert: Bushwick, B'klyn, Feb. 2-7.
HANLON and Clifton: Keith's, Columbus; Keith's, Cinti., Feb. 2-7.
HANLON and Hanlon: Orph., Lincoln, Neb.; Orph., Sioux City, Feb. 1-7.
HARDT, Louis: Orph., Seattle; Orph., Portland, Feb. 1-7.
HARRIS, Boland and Hoits: Keith's, Wash.; Grand, Pittsburgh, Feb. 2-7.
HART, Marie and Billy: Victoria, N.Y.C.
HARTLEY'S Wonders: Orph., Minneapolis; Orph., Winnipeg, Feb. 1-7.
HARVEYS, Four: Proctor's, Newark, Feb. 2-7.
HASSMANS: Keith's, Cinti.; Temple, Hamilton, Can., Feb. 2-7.
HASSAN Ben Ali: Lyric, Birmingham, Feb. 2-7.
HAWKINS, Lew: Orph., Los Angeles, 25-Feb. 7.
HAYDEN, Burton and Hayden: Poli's, New Haven.
HAYES, Ed.: Lyric, Birmingham; Forsythe, Atlanta, Feb. 2-7.
HAYWARD, Harry: Alhambra, N.Y.C.
HAZARD, Jack: Orph., Denver; Orph., Lincoln, Feb. 1-7.
HEATH and Millership: Fifth Ave., N.Y.C.; Proctor's, Newark, Feb. 2-7.
HEDDERS, Three: Keith's, Louisville, Feb. 2-7.
HELD, Anna: Maj., Chgo.; Keith's, Indianapolis, Feb. 2-7.
HELEN, Baby: Keith's, Prov.
HENNINGS, John and Winnie: Marriand, Balto.; Colonial, Norfolk, Feb. 2-7.
HENRY and Francis: Columbia, Grand Rapids; Keith's, Toledo, Feb. 2-7.
HERBERT and Goldsmith: Victoria, N.Y.C.
HERBERT'S Dogs: Union Sq., N.Y.C., Feb. 2-7.
HERITAGE and Dinehart Co.: Maj., Chgo.
HERLEIN, Lillian: Orph., Los Angeles, Feb. 1-7.
HERMAN, Dr.: Orph., Frisco, Feb. 1-7.
HERRON and Gaylord: Keith's, Cinti.; Orph., Knoxville, Tenn., Feb. 2-7.
HERZOG'S Horses: Temple, Detroit; Temple, Rochester, Feb. 2-7.
HINES and Fox: Grand, Pittsburgh; Temple, Hamilton, Can., Feb. 2-7.
HOCKNEY, Co.: Orph., Spokane, Feb. 1-7.
HOEY and Lee: Orph., Memphis; Orph., New Orleans, Feb. 1-7.
HOMES and Buchanan: Temple, Detroit; Temple, Rochester, Feb. 2-7.
HONEY Girls: Marriand, Balto., Feb. 2-7.
"HOUSE Warmers": Poli's, Hartford; Temple, Detroit, Feb. 2-7.
HOWARD and McKane: Keith's, Prov.; Bronx, N.Y. C., Feb. 2-7.
HOWARD and Ratcliffe, Co.: Victoria, N.Y.C.; Keith's, Wash., Feb. 2-7.
HOWARD'S Ponies: Keith's, Phila.; Alhambra, N.Y.C., Feb. 2-7.
HOWARD, Great: Keith's, Columbus; Grand, Syracuse, Feb. 2-7.
HOYT'S Minstrels: Dominion, Ottawa, Can.
HUFFORD and Chain: Dominion, Ottawa, Can., Feb. 2-7.
HUGHES, Mrs. Gene, Co.: Temple, Hamilton, Can., Feb. 2-7.
HUNT, Ida B.: Orph., B'klyn, Feb. 2-7.
HUNTING, Lou and Mollie: Forsythe, Atlanta, Feb. 2-7.
HURSEY and Lee: Orph., B'klyn.
HYAMS and McIntyre: Palace, N.Y.C.
ICELANDIC Troupe: Temple, Detroit; Temple, Rochester, Feb. 2-7.
"IDEAL": Keith's, Prov., Feb. 2-7.
ILER, Margaret, Co.: Orph., Sacramento, 25-28; Orph., Stockton, 29-31.
IMHOFF, Conn and Corenne: Poli's, Springfield, Feb. 2-7.
IMPERIAL Opera Co.: Poli's, Scranton.
INGE, Clara: Orph., Duluth, Feb. 1-7.
INGRAM and Lasche: Dominion, Ottawa, Can.
IMPERIAL Opera Co.: Keith's, Lowell, Feb. 2-7.
IOLEEN Sisters: Orph., Oakland, 25-Feb. 7.
IRWIN and Herman: Poli's, New Haven.
ISHIKAWA Japs: Lyric, Richmond; Orph., Knoxville, Feb. 2-7.
ISMED: Poli's, Worcester; Grand, Syracuse, Feb. 2-7.
JACKSON, Thos. F., Co.: Orph., Harrisburg, Pa.; Poli's, Scranton, Feb. 2-7.
JEFFERSON, Jos., Co.: Temple, Detroit; Temple, Rochester, Feb. 2-7.
JOHNSON, Martin: Orph., Oakland; Orph., Sacramento, Feb. 1-4; Orph., Stockton, 5-7.
JONLEYS, Two: Keith's, Wash.; Poli's, Scranton, Feb. 2-7.
KABARET Kids: Orph., Knoxville, Feb. 2-7.
KALMA Co.: Poli's, Springfield.
KARTELLI Brothers: Orph., Kansas City; Orph., Des Moines, Feb. 1-7.
KAUFMAN Troupe: Orph., Winnipeg, Feb. 1-7.
KEANE, Robert E.: Keith's, Cinti.; Keith's, Indianapolis, Feb. 2-7.
KEATONS, Three: Victoria, N. Y.C.
KEENAN, Frank, Co.: Orph., Frisco; Orph., Oakland, Feb. 1-7.
KELLY and Lafferty: Poli's, Hartford, Feb. 2-7.
KELLY and Pollack: Sherman Grand, Calgary, 28, 29; Empire, Edmonton, 30, 31.
KELLY, Andrew; Bronx, N.Y. C.
KELLY Duo: Orph., Minneapolis.
KENNEDY and Rooney: Orph., Lincoln, Neb.; Orph., Sioux City, Feb. 1-7.
KENNEDY, Jack, Co.: Columbia, St. Louis; Orph., Memphis, Feb. 2-7; Orph., New Orleans, 9-14.
KENO and Green: Bronx, N. Y.C.; Poli's, New Haven, Feb. 2-7.
KENNISON and Kerr Sisters: Union Sq., N.Y.C., Feb. 2-7.
KENT, S. Miller, Co.: Orph., Duluth.
KENYON, Neil: Palace, N.Y. C.; Victoria, N.Y.C., Feb. 2-7.
KIDDER, Kathryn, Co.: Orph., Memphis; Orph., New Orleans, Feb. 1-7.
KIMBERLY and Mohr: Orph., Harrisburg, Pa., Feb. 2-7.
KINGSBURY and Mann: Orph., Savannah, 29-31; Orph., Charleston, 29-31.
KINGSTON and Ebner: Orph., St. Paul; Orph., Winnipeg, Feb. 1-7.
KIRK and Fogarty: Keith's, Louisville; Orph., Savannah, Feb. 2-4; Orph., Charleston, 5-7.
KIRKSMITH Sisters: Bronx, N.Y.C.; Temple, Hamilton, Can., Feb. 2-7.
KITARO Four: Maj., Milwaukee.
KLEIN, Abe, and Nicholson: Keith's, Louisville, Feb. 2-7.
KLUTING'S Animals: Palace, Chgo.
KNAPP-Cornella: Orph., Harrisburg, Pa., Feb. 2-7.
KORNAN, Fred: Maj., Chgo.; Columbia, St. Louis, Feb. 1-7.
KRAMER and Morton: Temple, Rochester, Feb. 2-7.
LA ARRENEGA and Victor: Alhambra, N.Y.C., Feb. 2-7.
LA COUNT, Rosie: Shubert's, Utica, N.Y., Feb. 2-7.
LA CRANDALL: Dominion, Ottawa; Temple, Hamilton, Feb. 2-7.
LA CROIX, Paul, Co.: Maryland, Balto., Feb. 2-7.
LAI Mon Kim: Grand, Pittsburgh; Keith's, Toledo, Feb. 2-7.
LAMBERT and Ball: Maj., Milwaukee.
LANGTON, Lucier, Co.: Temple, Rochester.
LA TOY Brothers: Orph., Sioux City; Orph., Omaha, Feb. 1-7.
LA VAN Trio: Keith's, Columbus, Feb. 2-7.
LAVINE: Colonial, Erie, Pa., Feb. 2-7.
"LAWN Party, The": Keith's, Cinti., Feb. 2-7.
LAWRENCE and Cameron: Orph., Frisco, 25-Feb. 7.
LEACH and Wallin: Bushwick, B'klyn.
LEAN, Cecil, Co.: Orph., Denver.
LE GROHS: Poli's, Scranton; Poli's, Hartford, Feb. 2-7.
LEHR, Anna, Co.: Orph., Seattle; Orph., Portland, Feb. 1-7.
LEIGHTON and Jordan: Maryland, Balto.
LEITZEL and Jeanette: Keith's, Toledo; Maj., Milwaukee, Feb. 1-7.
LENNET and Wilson: Orph., Denver; Orph., Lincoln, Feb. 1-7.
LEONARD, Eddie, Co.: Orph., Frisco, Feb. 1-7.
LEON, Daisy: Orph., Denver, Feb. 1-7.
LE ROY and Harvey: Grand, Albany.
LES JONLEYS: Fifth Ave., N.Y.C., Feb. 2-7.
LES JUNDTS: Temple, Rochester; Hudson, Union Hill, N. J., Feb. 2-7.
LES TOST: Orph., Knoxville; Forsythe, Atlanta, Feb. 2-7.
LESTER, Harry B.: Temple, Rochester; Alhambra, N.Y.C., Feb. 2-7.
LE VAN Three: Keith's, Louisville; Orph., Denver, Feb. 1-7.
LEVY, Bert: Orph., Salt Lake City; Orph., Denver, Feb., 1-7.
LEWIS and Chapman: Orph., Harrisburg, Pa., Feb. 2-7.
LEWIS and Dody: Keith's, Wash.; Bronx, N.Y.C., Feb. 2-7.
LEWIS and McCarty: Orph., Lincoln, Neb.; Orph., Des Moines, Feb. 1-7.
LEWIS, Henry: Palace, N.Y. C.; Orph., Montreal, Feb. 2-7.
LIBONATI: Grand, Pittsburgh; Keith's, Cinti., Feb. 2-7.
LINDSAY, Fred: Orph., Oakland; Orph., Sacramento, Feb. 1-4; Orph., Stockton, 5-7.
LINTON and Lawrence: Shea's, Buffalo; Shea's, Toronto, Feb. 2-7.
"LITTLE Parisienne": Lyric, Richmond, Feb. 2-7.
LLOYD, Aerial: Fifth Ave., N.Y.C., Feb. 2-7.
LLOYD, Marie: Orph., Spokane, Feb. 1-7.
LOCKETT, Waldron: Fifth Ave., N.Y.C.; Poli's, Springfield, Feb. 2-7.
LO Mario Co.: Maryland, Balto.
LONG, Lily: Keith's, Columbus; Keith's, Cinti., Feb. 2-7.
LORNA and Toots Pounds: Orph., Minneapolis; Orph., Sioux City, Feb. 1-7.
LORRAINE and Dudley: Keith's, Phila.

LOUGHLIN'S Dogs: Colonial, Norfolk, Va.; Orph., Harrisburg, Pa., Feb. 2-7.
LOYAL and Partner: Orph., Spokane; Orph., Seattle, Feb. 1-7.
LYDELL, Rogers and Lydell: National, Boston.
LYNCH and Zeller: Temple, Rochester; Maj., Milwaukee, Feb. 1-7.
LYONS and Yosco: Orph., Salt Lake City; Orph., Denver, Feb. 1-7.
MABELLE and Ballet: Orph., Duluth; Orph., Winnipeg, Feb. 1-7.
MACART and Bradford: Grand, Pittsburgh; Keith's, Columbus, Feb. 2-7.
MACK, Charles, Co.: Hipp., Cleveland; Keith's, Toledo, Feb. 2-7.
MACK and Orth: Orph., Omaha.
MADDEN and Fitzgerald: Keith's, Cinti.; Grand, Pittsburgh, Feb. 2-7.
MAITLAND, Madge: Orph., Winnipeg; Orph., Regina, Feb. 2, 3; Sherman Grand, Calgary, 4, 5; Empire, Edmonton, 6, 7.
MANG and Snyder: Grand, Albany.
MANN, Louis, Co.: Alhambra, N.Y.C.; Colonial, N.Y.C., Feb. 2-7.
MANN, Sam, Co.: Orph., Montreal; Bronx, N.Y.C., Feb. 2-.
MARCONI Brothers: Keith's, Phila.
MARIERNA and Dalton Brothers: Keith's, Indianapolis, Feb. 2-7.
MARIE, Dainty: Poli's, Scranton.
MARLO Duo: Orph., Sacramento, 18-21; Orph., Stockton, 22-24; Orph., Salt Lake City, Feb. 1-7.
MARSHALL and Montgomery: Orph., Salt Lake City; Orph., Denver, Feb. 1-7.
MARTHA, Mlle.: Shubert's, Utica, N. Y.; Keith's, Lowell, Feb. 2-7.
MARTINS, Flying: Colonial, N.Y.C.
MARTIN, H. B.: Palace, Chgo.; Maj., Milwaukee, Feb. 1-7.
MARTIN and Frabini: Shubert's, Utica; Colonial, Norfolk, Feb. 2-7.
MARTINETTI and Sylvester: Orph., Spokane; Orph., Seattle, Feb. 1-7.
MARQUARD and Seeley: Colonial, Norfolk, Va.
MARVEL and De Lite: Keith's, Prov., Feb. 2-7.
MASON and Murray: Union Sq., N.Y.C.
MAURICE and Walton: Orph., Los Angeles, 26-Feb. 7.
MAXINE and Babbie: Orph., Portland.
McCONNELL and Simpson: Keith's, Louisville; Keith's, Indianapolis, Feb. 2-7.
McCORMACK and Irving: Orph., Oakland, Feb. 1-7.
McCULLOUGH, Carl: Orph., New Orleans.
McDEVITT, Kelly and Lucy: Orph., Kansas City, Feb. 1-7.
McFARLAND, Marie and Madame Y.: Orph., Denver; Orph., Lincoln, Feb. 1-7.
McGINN, Francis, Co.: Orph., New Orleans.
McKAY and Ardine: Orph., Harrisburg, Pa.; Colonial, N.Y.C., Feb. 2-7.
McKINLEY, Nell: Victoria, N.Y.C., Feb. 2-7.
McRAE and Clegg: Shea's, Toronto, Feb. 2-7.
MELROSE, Bert: Victoria, N.Y.C., Feb. 2-7.
MELVILLE and Higgins: Maryland, Balto.; Poli's, Springfield, Feb. 2-7.
MERCEDES: Colonial, N.Y.C.; Maryland, Balto., Feb. 2-7.
MEREDITH and Snooser: Poli's, Scranton.
MEREDITH Sisters: Fifth Ave., N.Y.C., Feb. 2-7.
MIDDLETON and Spellmeyer: Keith's, Indianapolis.
MIJARES: Temple, Hamilton; Temple, Detroit, Feb. 2-7.
MILLER and Lyle: Bushwick, B'klyn.
MILLERS, Juggling, Three: Columbia, Grand Rapids, Mich.
MILLMAN, BIRD: Alhambra, N.Y.C.; Orph., B'klyn, Feb. 2-7.
MILES, Homer: Shubert's, Utica, N. Y., Feb. 2-7.
MILTON and De Long Sisters: Maj., Milwaukee.
MONTAMBO and Wells: Keith's, Wash.
MOORE and Littlefield: Colonial, N.Y.C.
MOORE and Young: Poli's, Worcester.
MOORE, Victor: Colonial, N.Y.C.
MORALLI Bros.: Proctor's, Newark.
MORI Bros., Three: Alhambra, N.Y.C.
MORRIS and Allen: Grand, Albany; Hipp., Cleveland, Feb. 2-7.
MORRIS, Elida: Maryland, Balto.
MORRIS, Nina, Co.: Temple, Rochester.
MORSE, Billy: Orph., Birmingham, Ala.
MORTON and Glass: Hipp., Cleveland; Keith's, Cinti., Feb. 2-7.
MORTON, Ed.: Temple, Hamilton; Shea's, Buffalo, Feb. 2-7.
MORTON, James J.: Palace, Chgo.
MORTON, Sam and Kitty: Colonial, N.Y.C.
MOSHER, Hayes and Mosher: Orph., Duluth, Feb. 1-7.
MOWATTS, Five: Poli's, Scranton, Pa.
MULLER and Stanley: Orph., Sacramento, 22-25; Orph., Stockton, 26-28; Orph., Los Angeles, Feb. 1-7.
MUNSEY, Nina; Orph., Lincoln, Neb.; Orph., Kansas City, Feb. 1-7.
MURIEL and Francis: Orph., Denver; Orph., Lincoln, Feb. 1-7.
MURPHY and Nichols: Orph., Portland.
MURPHY, Mr. and Mrs.: Orph., Knoxville, Tenn.; Lyric, Birmingham, Ala., Feb. 2-7.
MURPHY, Sen. F.: Hudson, Union Hill, N. J.
MURRAY Sisters: Keith's, Boston, Feb. 2-7.
MYRTLE and Dainey: Keith's, Portland, Me.; Keith's, Lowell, Mass., Feb. 2-7.
"MYSTIC, Clayton": Bushwick, B'klyn; Keith's, Phila., Feb. 2-7.
"NAKED Man, The": Maj., Chgo.
NASH, Julia, Co.: Columbia, Grand Rapids.
NATALIE and Ferrari: Palace, Chgo.
NELSON and Nelson: Orph., Oakland, Feb. 1-7.
NEPTUNE'S Garden: Shea's, Buffalo, Feb. 2-7.
NETHERSOLE, Olga, Co.: Orph., Winnipeg.
NEVINS and Erwood: Hudson, Union Hill, N. J.
NICHOLS, Nellie: Maj., Milwaukee; Columbia, St. Louis, Feb. 1-7.
NICK'S Skating Girl: Keith's, Columbus; Columbia, Grand Rapids, Feb. 2-7.
NONETTE: Orph., Salt Lake City, Feb. 1-7.
NORTON and Nicholson: Keith's, Wash.; Orph., B'klyn, Feb. 2-7.
NORTON, Ned: Proctor's, Newark, N. J.
OAKLAND, Will, Co.: Orph., Harrisburg, Pa.; Colonial, Norfolk, Feb. 2-7.
O'BRIEN, Havel, Co.: Fifth Ave., N.Y.C.
ODELL, Maude, Co.: Orph., Minneapolis.
O'DONNELL, Charles, Co.: Maryland, Balto.; Lyric, Richmond, Feb. 2-7.
OLIO Trio: Fifth Ave., N.Y.C.; Grand, Albany, Feb. 2-7.
OLYMPIA Girls: Poli's, Scranton, Pa., Feb. 2-7.
O'MEARA: Gliding; Proctor's, Newark; Fifth Ave., N.Y.C., Feb. 2-7.
"ON School Playground": Fifth Ave., N.Y.C.; Poli's, Worcester, Feb. 2-7.
O'NEAL and Walmsley: Poli's, New Haven; Poli's, Scranton, Feb. 2-7.
O'NEIL, Nance: Orph., Oakland; Orph., 'Frisco, Feb. 1-7.
ONRA, Belle: Fifth Ave., N.Y.C.
ONRI, Archie: Orph., Memphis, Feb. 1-7.
ORFORD'S Elephants: Temple, Rochester; Grand, Pittsburgh, Feb. 2-7.
OSBORNE'S Pets: Orph., Savannah, Feb. 1-4; Orph., Charleston, 5-7.
PAGE, Helen, Co.: Proctor's, Newark.
PANTZER Duo: Orph., Seattle; Orph., Portland, Feb. 1-7.
PARILLO and Frabito: Orph., Duluth, Feb. 1-7.
PARRY, Charlotte, Co.: Orph., Duluth.
PAULHAM Team: Lyric, Richmond, Va.; Keith's, Wash., Feb. 2-7.
PEERS, The: Grand, Albany, Feb. 2-7.
PELLETIER, Dora: Bronx, N.Y.C., Feb. 2-7.
PERRI, Four: Orph., 'Frisco, 25-Feb. 7.
PERRY, Albert: Keith's, Boston; Poli's, Hartford, Feb. 2-7.
PETROVA, Olga: Keith's, Phila.; Keith's, Wash., Feb. 2-7.
PHILLIPS and White: Orph., Seattle; Orph., Portland, Feb. 1-7.
POLLARD: Keith's, Phila., Feb. 2-7.
POLLOCK, Milton, Co.: Forsythe, Atlanta; Maj., Fort Worth, Tex., Feb. 8-14.
"PORCH Party": Grand, Albany, Feb. 2-7.
PRELLER'S Dogs: Alhambra, N.Y.C.; Keith's, Phila., Feb. 2-7.
PREVOST and Brown: Orph., Montreal, Feb. 2-7.
PRUITT, Bill: Orph., Kansas City; Orph., Sioux City, Feb. 1-7.
PURNELL, K., Co.: National, Boston, Feb. 2-7.
RAMSDELL, Three: Temple, Hamilton, Can.; Orph., Montreal, Feb. 2-7.
RANDALL, The: Union Sq., N.Y.C., Feb. 2-7.
RANF, Claud: Orph., New Orleans.
RAY and Hilliard: Orph., Memphis; Orph., New Orleans, Feb. 1-7.
RAY, Jed and R.: Shubert's, Utica, N. Y.; Orph., St. Paul, Feb. 1-7.
RAYMOND and Bain: Poli's, Worcester; Victoria, N.Y.C., Feb. 2-7.
RAYMOND and Caverly: Keith's, Phila., Feb. 2-7.
RAYMOND, Eugene: Orph., New Orleans, Feb. 1-7.
RAYNO'S Dogs: Orph., B'klyn, Feb. 2-7.
REDFORD and Winchester: Orph., New Orleans.
REDHEADS, Lasky's: Keith's, Phila.
REED Bros.: Orph., Wilkesbarre.
REISNER and Gores: Temple, Detroit; Temple, Rochester, Feb. 2-7.
REMINGTON and Picks: Alhambra, N.Y.C.; Orph., B'klyn, Feb. 2-7.
RENELLO and Sister: Proctor's, Newark, Feb. 2-7.
RENO, Gen. E., Co.: Grand, Syracuse; Proctor's, Newark, Feb. 2-7.
RENTO, Prince, Co.: Fifth Ave., N.Y.C., Feb. 2-7.
"REST Cure": Lyric, Richmond.
RESUAS, Four: Columbia, St. Louis; Orph., Memphis, Feb. 1-7.
REYNARD, Ed.: Orph., Montreal; Colonial, Erie, Pa., Feb. 2-7.
RHEINOLD, Bernard, Co.: Shea's, Toronto, Can.; Orph., Montreal, Feb. 2-7.
RICE, Andy: Lyric, Richmond.
RICH and Cohen: Keith's, Phila.; Keith's, Wash., Feb. 2-7.
RICH, Sally and Scott: Orph., Memphis; Orph., New Orleans, Feb. 1-7.
RICHARDS and Kyle: Maryland, Balto., Feb. 2-7.
RICHARDS, Carle: Keith's, Phila.; Maryland, Balto., Feb. 2-7.
RIGOLETTO Brothers: Orph., B'klyn; Alhambra, N.Y.C., Feb. 2-7.
RITCHIE, Adele: Palace, N.Y.C.
RIVES, Shirley, Co.: Orph., St. Paul; Orph., Winnipeg, Feb. 1-7.
ROACH and McCurdy: Union Sq., N.Y.C.
ROBERT, Hans: Orph., Spokane; Orph., Seattle, Feb. 1-7.
ROBERTA and Verera: Orph., Sacramento, 26-28; Orph., Stockton, 29-31.
ROBERTS, Theodore: Maj., Milwaukee.
ROGERS, Billy: Orph., Spokane, Feb. 1-7.
ROGERS, Will: Alhambra, N.Y.C.; Bronx, N.Y.C., Feb. 1-7.
ROSA and Marcella: Orph., Memphis; Orph., New Orleans, Feb. 1-7.
ROSAIRS, The: Maryland, Balto.; Hippo., Cleveland, Feb. 2-7.
ROSE CLARK: Lyric, Indianapolis; Princess, St. Louis, Feb. 1-7; Empress, Chgo., 8-14.
ROSHANARA: Maj., Milwaukee; Columbia, St. Louis, Feb. 1-7.
ROSINI, Carl, Co.: Lyric, Birmingham; Forsythe, Atlanta, Feb. 2-7.
ROYE, Ruth: Orph., Des Moines; Orph., Kansas City, Feb. 1-7.
RUGGERI, Elsie: Forsythe, Atlanta, Feb. 2-7.
RUGGLES, Helen: Orph., Duluth; Orph., Winnipeg, Feb. 1-7.
RYAN and Lee: Keith's, Wash.; Orph., B'klyn, Feb. 2-7.
SAHARET: Hipp., Cleveland; Keith's, Cinti., Feb. 2-7.
SALE, Chick: Orph., Seattle; Orph., Portland, Feb. 1-7.
SAMARINS, Six: Orph., Salt Lake City, Utah; Orph., Denver, Feb. 1-7.
SAMAROFF and Sonia: Poli's, Springfield, Mass.; Poli's, Scranton, Pa., Feb. 2-7.
SAMPSEL and Reilly: Maryland, Balto., Feb. 2-7.
SAMUELS, Ray: Keith's, Cinti., Feb. 2-7.
SANSONE and Delilah: Orph., Boston, Pa., Feb. 2-4; Orph., Allentown, 5-7.
SOHNFF, Fritzi: Orph., Omaha; Orph., Minneapolis, Feb. 1-7.
SCHRINER and Richards: Orph., Salt Lake City; Orph., Denver, Feb. 1-7.
SCHOOLER and Dickinson: Poli's, Scranton, Pa., Feb. 2-7.
SCOTT and Keane: Orph., Des Moines; Orph., St. Paul, Feb. 1-7.
SEYMOUR Family: Shea's, Toronto, Can.
SHARP and Turek: Orph., Oakland; Orph., Sacramento, Feb. 1-4; Orph., Stockton, 5-7.
SHERMAN, Van and Hyman: Garrick, Wilmington, Del., Feb. 2-7.
SHIRLEY, Eva; Grand, Syracuse; Hipp., Cleveland, Feb. 2-7.
SHOWALTER, Edna: Orph., 'Frisco; Orph., Oakland, Feb. 1-7.
SIDNEY and Townley: Grand, Pittsburgh, Feb. 2-7.
SIMMS, Willard: Victoria, N.Y.C.; Fifth Ave., N.Y.C., Feb. 2-7.
SLEMONS, Fredrika: Poli's, Scranton; Bronx, N.Y.C., Feb. 2-7.
SLOAN and Fields: Victoria, N.Y.C., Feb. 2-7.
SLOAN, Blanche: Colonial, Norfolk; Maryland, Balto., Feb. 2-7.
SMALL, John, Co.: Orph., New Orleans.
SMALLEY, Ralph: Temple, Detroit, Feb. 2-7.
SMITH, Cook and Brandon: Orph., 'Frisco; Orph., Oakland, Feb. 1-7.
SPRAGUE and McNeece: Poli's, Scranton; Proctor's, Newark, Feb. 2-7.
STANLEY, Stan, Trio: Poli's, Hartford; Poli's, Springfield, Feb. 2-7.
STANLEYS, The: Orph., Knoxville, Feb. 2-7.
STEVENS, Edwin, Co.: Bushwick, B'klyn; Keith's, Boston, Feb. 2-7.
STEVENS, Leona: Keith's, Boston.
STOREY, Belle: Maryland, Balto.
STONE and Kallus: Keith's, Prov.; Bushwick, B'klyn, Feb. 2-7.
STROUD Trio: Orph., Birmingham.
SULLIVAN, Arthur, Co.: Keith's, Toledo; Hipp., Cleveland, Feb. 2-7.
SULLY Five: Orph., Los Angeles, 26-Feb. 7.
SURATT, Valeska, Co.: Keith's, Cinti.; Hipp., Cleveland, Feb. 2-7.
SUTTON, McIntyre and Sutton: Grand, Pittsburgh; Hipp., Cleveland, Feb. 2-7.
SWAN and Bambard: Orph., Birmingham.
SWAIN-Ostman Trio: Poli's, Hartford; Poli's, New Haven, Feb. 2-7.
SWOR and Mack Co.: Maj., Chgo.; Columbia, St. Louis, Feb. 1-7.
TABORS, The: Orph., Winnipeg; Orph., Regina, Feb. 2, 3; Sherman Grand, Calgary, 4, 5; Empire, Edmonton, 6, 7.
TANNIN, Julius; Colonial, Norfolk; Hipp., Cleveland, Feb. 2-7.
TAYLOR, Eva: Orph., Spokane, Feb. 1-7.
"TELEPHONE Tangle": Keith's, Prov., Feb. 2-7.
TEMPEST, Florence, Co.: Bronx, N.Y.C., Feb. 2-7.
TERRY, A. and G.: Keith's, Phila.; Garrick, Wilmington, Del., Feb. 2-4.
THIESSEN'S Dogs: Orph., Jacksonville; Lyric, Birmingham, Feb. 2-7.
THORNTON, James and Bennie: Sherman Grand, Calgary, 28, 29; Empire, Edmonton, 30, 31.
TIMBERG, Herman: Orph., Duluth, Feb. 1-7.
TIMMONS, Irene, Co.: Bronx, N.Y.C., Feb. 2-7.
TINA, Miss: Keith's, Indianapolis, Feb. 2-7.
TOMBOYS, Two: Orph., B'klyn; Bushwick, B'klyn, Feb. 2-7.
TOONEY and Norman: Keith's, Louisville.
TOPPER, Geo., Co.: National, Boston.
TORCAT'S Roosters: Fifth Ave., N.Y.C.
"TRAINED Nurses": Palace, N.Y.C.; Keith's, Phila., Feb. 2-7.
TROVATO: Orph., Montreal; Dominion, Ottawa, Feb. 2-7.
TUXANO Brothers: Orph., Jacksonville, Fla., Feb. 2-7.
TYPES, Three; Orph., B'klyn; Victoria, N.Y.C., Feb. 2-7.
TYRON'S Dogs: Orph., Des Moines; Orph., Minneapolis, Feb. 1-7.
USHER, Claude and Fannie: Orph., 'Frisco, Feb. 1-7.
VAGRANTS, Three, The; Colonial, Erie, Pa., Feb. 2-7.
VALMONT and Hayman: Orph., Portland.
VAN and Schenck: Shubert's, Utica, N. Y.; Victoria, N.Y., Feb. 2-7.
VAN and Pierce: Orph., Knoxville.
VAN, Billy B., Co.: Orph., Los Angeles.
VAN Brothers: Lyric, Richmond, Va.; Poli's, Hartford, Feb. 2-7.
VAN, Charles and Fannie: Grand, Syracuse; Shea's, Buffalo, Feb. 2-7.
VAN BRUNT, Walter: Orph., Jacksonville; Lyric, Richmond, Feb. 2-7.
VANDINOFF and Louie: Poli's, Springfield, Feb. 2-7.
VERIGRAPH: Co. 1: Keith's, Toledo; Columbia, Grand Rapids, Mich., Feb. 2-7.
VERIGRAPH: Co. 2: Maryland, Balto., Feb. 2-7.
VINTON and Buster: Maryland, Balto.
VIOLINSKY: Colonial, N.Y.C.; Keith's, Prov., Feb. 2-7.
VIVIANS, The; Shea's, Toronto; Colonial, N.Y.C., Feb. 2-7.
VON Tilzer, Al.: Orph., Oakland; Orph., Sacramento, Feb. 1-4; Orph., Stockton, 5-7.
WAKEFIELD, Willa Holt: Orph., 'Frisco, Feb. 1-7.
WALSH and Co.: Orph., Harrisburg, Pa., Feb. 2-7.
WARD and Cullen: Poli's, Springfield; Poli's, Hartford, Feb. 2-7.
WARNER and Cullen: Poli's, Springfield; Poli's, Hartford, Feb. 2-7.
WARNER, Genevieve, Co.: Fifth Ave., N.Y.C.
WARREN and Brockway: Orph., Birmingham, Ala., Feb. 2-7.
WARREN and Connelly: Colonial, Erie, Pa., Feb. 2-7.
WATSON and Santos: Keith's, Indianapolis, Feb. 2-7.
WEBB, Austin, Co.: Orph., Des Moines; Orph., Omaha, Feb. 1-7; Orph., Sioux City, 8-10.
WELCH, Joe: Orph., Kansas City; Orph., Sioux City, Feb. 1-7.
WEST, Mae: Victoria, N.Y.C.; Colonial, Norfolk, Feb. 2-7.
WESTON, William: Keith's, Toledo.
WHEELER and Wilson: Alhambra, N.Y.C.
WHEELER, Ward and Co.: Temple, Hamilton; Temple, Detroit, Feb. 2-7.
WHITE, Eunice, Miss: Proctor's, Newark; Grand, Syracuse, Feb. 2-7.
WHITEFIELD and Ireland: Orph., Omaha; Orph., St. Joseph, Feb. 1-7.
WILLIARD and Walter: Shubert's, Utica; Shea's, Buffalo, Feb. 2-7.
WILLIAMS, Bert: Victoria, N.Y.C.; Fifth Ave., N.Y.C., Feb. 2-7.
WILLIARD and Bond: Bushwick, B'klyn, Feb. 2-7.
WILSON and Pierson: Orph., Sacramento, 26-28; Orph., Stockton, 29-31; Orph., Los Angeles, Feb. 1-7.
WILSON, Chas. and A.: Union Sq., N.Y.C.
WILSON, Doris, Co.: Keith's, Boston; Alhambra, N.Y.C., Feb. 2-7.
WILSON, Grace: Dominion, Ottawa, Can.; Orph., Montreal, Feb. 2-7.
WILSON, Jack, Co.: Bronx, N.Y.C.; Orph., B'klyn, Feb. 2-7.
WILSON, Knox: Maj., Milwaukee, Feb. 1-7.
WILSON and Wilson: Grand, Albany, Feb. 2-7.
WINTERS, Winona: Keith's, Louisville; Grand, Pittsburgh, Feb. 2-7.
"WOMAN Proposes": Poli's, Scranton, Feb. 2-7.
WOOD, Britt: Keith's, Prov., Feb. 2-7.
WOODRUFF, Harry, Co.: Sherman Grand, Calgary, 28, 29; Empire, Edmonton, 30, 31.
WRIGHT and Dietrich: Columbia, St. Louis.
WYNN, Ed., Co.: Columbia, St. Louis.
YAMAMATO, Prince: Bronx, N.Y.C.
YAW, Ellen Beach: Orph., Memphis, Feb. 1-7.
ZANELLE, H. M., Co.: Orph., Minneapolis, Feb. 1-7.

WITH THE MUSIC MEN

Shapiro, Bernstein and Company have launched a new ballad, "My Chain of Memories," written by Mrs. Herbert Ingraham, wife of the song writer. The Six Kirksmith Sisters are featuring it this week at the Bronx Theater.

Joseph W. Stern and Company have just added two novelties to their dance publications. They are "Dengola," a Parisian Maxixe, and "Bregeiro," a Rio Brazilian Maxixe. Among the artists who have added the new numbers to their repertoire are Maurice and Florence Walton, Lew Quinn and Joan Sawyer, Sebastian, and Mr. and Mrs. Vernon Castle.

"Down on the Delaware," a new rag song, published by the Imperial Music Company, has just been introduced in Lew Fields's All Aboard by Rush, Hadley and Grendell.

PALACE IS NOW CENTER OF VAUDEVILLE WORLD

In Fifteen Years Variety Rialto has Moved from Fourteenth to Forty-Seventh Street

The task of moving the headquarters of the United Booking Offices and the Orpheum Circuit across Longacre Square from the Putnam Building to B. F. Keith's beautiful new Palace Theater Building has been completed. The foremost officials of the American vaudeville world now occupy the fifth, sixth and seventh floors of the theater building.

The fifth floor is devoted to the family department, under the efficient direction of Daniel F. Hennessey.

On the sixth and essentially the main floor of the building are the executive offices of the two circuits. This floor provides ample space for the various offices.

Fronting Broadway on the sixth floor are the offices of the legal department, under the charge of Maurice Goodman. On the south side, close to the elevators, are the reception and inquiry rooms for the vaudeville artists. Adjoining is the private office of Philip F. Nash, office manager. Short flights of marble steps lead to the main offices. On the north, or Forty-seventh Street side, are the splendidly furnished private offices of the leading executives. At the northwest corner is the office of E. F. Albee, general manager of the United Booking Offices, and at the northeast end is the office of Martin Beck, general manager of the Orpheum Circuit. Between, from west to east, are the offices of Mr. Robertson, secretary to Mr. Albee; Eddie V. Darling, manager of the United booking department; George Gottlieb and Frank Vincent, Orpheum booking managers, and L. E. Bray, assistant general manager of the Orpheum Circuit.

On the west side of the sixth floor are the offices of the United and Orpheum press departments, in charge of Walter J. Kingsley and John Pollock. The picture filing department is on the hanging mezzanine gallery just above.

On the south side, at the southeast corner of the auditorium floor is the office of J. J. Murdock, manager of the United Booking Offices. Adjoining and running along the south and west sides in the form of an "L," are the desks of the United out-of-town managers. Here is the desk of Jack Dempsey, New York representative of Harry Jordan, general director of all Philadelphia theaters booking through the United. The United and Orpheum general offices are in the middle of the floor, beneath the huge skylight.

Between the center general offices and the outer north tier of private offices is a second tier, occupied by Charles Pelsley, head of the Orpheum production department; E. M. Robinson, in charge of the booking of the middle Western United houses, and Harry Mondorf, who directs the booking of the Southern United theaters.

The seventh floor, not yet fully finished, will probably be given over to the motion picture department of the United, under the direction of A. J. Duffy.

The remainder of the Palace Theater Building is occupied by the offices of the various booking agents and representatives. M. S. Bentham, the well-known artists' representative, is on the second floor, and across the hall are the offices of the Palace Theater. The prominent booking agents and representatives are located as follows:

Eleventh.—Louis Spielman, 1101; Jack Flynn, 1103; Harry Rapf, Max Hayes, Lew Golder, 1105; William S. Hennessey, Leo F. Muckenfuss, 1104.

Tenth.—Joe Paige Smith, 1003; John C. Peebles, Gene Hughes, 1002; Paul Durand, 1005.

Ninth.—William S. Hennessey, 901; Max Hart, 902; Edward S. Keller, 903; Edgar Allan Woolf, 903; Playlet Producing Company, 903; F. W. Stoker, 905; Fitzgerald and Stratton, 904; Louis Wesley, 904.

Eighth.—Weber and Evans, 802; Alf T. Wilton, 803; Estate of Albert Sutherland, 805; James E. Plunkett, Thomas J. Gray, 804.

A number of agents, notably Pat Casey, are still in the Putnam Building, but they will undoubtedly move to the Palace as rapidly as their leases expire.

In fifteen years the Rialto of the vaudeville world has moved from Union Square to the north end of Longacre Square, from Fourteenth Street to Forty-seventh Street.

VAUDEVILLE NOTES

Quinlan and Richards, who have just returned from a tour around the world, opened recently at the American. Quinlan and Richards have been appearing in their skit, The Traveling Dentist.

Servais Le Roy, Taima, and Rosso have sailed for England, after completing a tour of the Keith houses in their magical act.

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For Vaudeville or the Entertainment Platform.
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THE NEW PRICES
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Evenings—25c., 50c., 75c. and entire lower floor $1.
FINEST IN THE WORLD
and
10—ALL STAR ACTS—10

FEATURING IMPERIAL HITS

Pauline and the Six Madcap Dancers open on the Proctor time on Feb. 2 and come to New York on Feb. 9. They are featuring Down on the Delaware, My Dream Girl, and Baby Boy, hits published by the Imperial Music Company.

DAVIS'S PLAYLET PRODUCED

Richard Harding Davis's dramatisation of his story, "The Naked Man," is now playing in vaudeville. William A. Brady produced the playlet, which is routed for the Orpheum time.

Helen Grantley has the principal role.

MISS HARNED IN VAUDEVILLE

Virginia Harned comes to the Colonial on March 23 in a vaudevillised version of Anna Karenina. Mrs. Harned tried out the playlet recently during a special benefit matinee at the Cort Theater.

AL WILSON IN TWO-A-DAY

Al H. Wilson is to enter vaudeville briefly, according to reports. Mr. Wilson will offer stories and songs.

ADELAIDE AND HUGHES ON ROOF

Adelaide and J. J. Hughes open at the Jardin de Danse on Feb. 2 in dances.

Seymour Felix, formerly of Felix and Caire, has a new single act.

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CLASSIC CHASTE ARTISTIC BEAUTIFUL

Now Making American Tour

"MY DREAM GIRL"

If you can put over a ballad and don't use this number we both lose money.

"There's Nothing That Time Cannot Tell"

This song has one of the best lyrics ever set to music, and the music is exceptionally good. It's a ballad that will live forever and another not to be overlooked.

"BABY BOY"

This is a Novelty Song that took 12 encores in one of New York's leading theatres the first time sung.

"CONDUCTOR MAN"

A novelty rag song that makes a great double, and is bound to be a clean-up for you.

"Down on the Delaware"

Now you've heard about the levee and the good old Mississipp, but there's another river that we want you to sing about.

NOTE.—To our professional friends we want to say that we have tried out all the above-mentioned numbers and have found them to be sure "HITS," and it is not often that such a lot of good numbers are offered at one time.

We will gladly send any recognized performer professional copies of these numbers upon receipt of a recent programme. Newton B. Helms, Manager.

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JOHN J. McNALLY, the well known playwright, author of the Rogers Brothers' series of successes: May Irwin's "The Widow Jones," "The Straight Tip," "The Country Boy," and forty other hits, has arranged to write short sketches which will be booked by the United Booking Offices. Artists desiring sketches and time for them in these theatres address JOHN J. McNALLY, care the United Booking Offices, or at 779 Washington Street, Brookline, Mass.

JACK E. GARDNER

KEITH'S BOSTON—Week February 2d, Keith's Baltimore

MOTION PICTURES

MISS ETHEL GRANDIN

Interesting Career of Photoplay Star Whose Portrait Appears on This Week's Cover

Miss Ethel Grandin, of whom a very good likeness appears upon the front cover of this week's issue, is conceded to be one of the most talented young actresses appearing in the silent drama to-day. Although Miss Grandin is only nineteen years of age, she has been a recognised photoplay star for a period of three years. In 1911 she was engaged by the Imp Company to play leads opposite King Baggot, taking the place of Mary Pickford, who had just left that company.

In 1912 she was featured as the leading woman in the original Bison 101 brand, under the direction of Thomas H. Ince, later appearing in Kay-Bee features under the same direction.

Last year brought Miss Grandin back to the Universal Film Manufacturing Company, from whom she had received a very flattering offer through President Laemmle. She was featured in Imp, Bison, Powers, and Gem brands. Her work in Traffic in Souls, in which she was the featured star, was highly commended. At the present writing Miss Grandin would have nothing to say regarding any future connections, as she has had many flattering offers from many film manufacturers.

Ethel Grandin has been before the public since the time she was seven years old. Previous to her motion picture experience she had played in Joseph Jefferson's company, and was recognised as a general favorite of his until his death. She had two seasons with Chauncey Olcott in his company and spent some time in vaudeville, playing "big time."

VITAGRAPH THEATER FILMS

Programme Announced That Will Open Brooklyn Company's New Broadway Playhouse

The Vitagraph Theater, Broadway and Forty-fifth Street, will open to the public Saturday morning, Feb. 7. The morning performance will begin at 11 o'clock and continue until 1.30. Regular matinees will be given at 2.30 in the afternoon until 5 o'clock. The second matinee is scheduled for 5.30 until 7.30. The initial programme will consist of A Million Dollar Bid, a five-part feature, adapted from the play Agnes, by George Cameron (Mrs. Sidney Drew). The second number will be a new idea in humorous offerings, Goodness Gracious. An idea of this film may be gained from its sub-title, Movies As They Shouldn't Be. It is a three-reel picture. These numbers will be accompanied by a recital on the Hope-Jones Symphonic Orchestra.

The evening performance, which will begin at 8.30 and continue until 11 o'clock, will include besides these numbers an innovation in The Honeymooners, written by J. Stuart Blackton, in which Vitagraph players will be seen out of costume, and John Bunny, Marv Charleson, and James Morrison will be featured.

GENERAL FILM ELECTION

J. J. Kennedy, of the Biograph Company, Returns to the Presidency —Carl Wilson, Vice-President, and J. A. Berst, Treasurer

J. J. Kennedy, who was the first president of the General Film Company when it was formed in the Spring of 1909 and held the office for about three years, was re-elected to that post at the annual elections of the General Film Company held last week. It is understood that Frank L. Dyer, former president, withdrew from the contest, as he has plans for big activities of his own for the future. J. A. Berst, who until a short while ago was head of Pathe's American interests, and who was the other candidate for the presidency at last week's election, was elected treasurer. Mr. Berst succeeds Albert E. Smith, of the Vitagraph Company of America. The remaining new officer chosen at last week's election is John A. Braden, formerly connected with the Motion Picture Patents Company, who succeeds William Pelzer as secretary. Carl H. Wilson, president of the Edison Company, was re-elected vice-president of the General Film.

The General Film Company election has proven a most important one, as it returns to control the interests which were responsible for the early years of General Film history. It is expected that the next few weeks will bring some important announcements of General Film activity. The directors of the company spent a long period in executive session last week, but no statements were forthcoming.

No announcement has been made as to a change of the general manager, though it is understood that Percy L. Waters, who has been associated with Mr. Kennedy in both the Biograph Company and the General Film, will probably succeed Homer A. Boushey. Mr. Boushey has proven an energetic executive in his post as general manager, but it is expected that Mr. Waters's former association with Mr. Kennedy may result in his appointment. Mr. Waters has held a prominent place in film circles since the first coalition of licensed interests.

OPERATORS' JOLLY BALL

"Men Behind the Machines" Hosts to Large Gathering at Annual Ball

Saturday night was the gala night of the motion picture operators. The man who for six days and nights in the week is shut away from the audience had the center of the stage and was bathed in the spotlight to his heart's contest. There were probably a thousand of them, accompanied by their wives and sweethearts, who danced and frolicked at Manhattan Casino until the dawn was breaking and then went home thoroughly satisfied and willing to sink into oblivion until next year. It was officially known as the annual ball of the Moving Picture Machine Operators' Protective Union, Local 306, but unofficially it was the Operators' Ball, and in spite of the inclement weather drew the representative people of the motion picture industry. John Bunny was the center of attraction. Mothers, wives and sweethearts were introduced to the man who had entertained them so often in the pictures, and the place of honor was given him at the head of the grand march. Mari Foxe, of the Reliance Company, also made a hit and was much in demand by the girls because of his dancing. In the boxes were seen J. F. Skerrett, Messrs. Barry, Smith and Atwater, of the Nicholas Power Company; H. B. Coles, Simplex; J. W. Farnham, All-Star; Chester Beecroft, General Film; Fred Gunning, Warner; Margaret McCormick, George Proctor, "Wen" Milligan, Harry Ennis, Mr. Saunders, of Universal, Fred Beecroft, DRAMATIC MIRROR.

The officers of "306" are: Joseph D. Basson, president; L. C. Van Orsdale, vice-president; Gus Durkin, recording secretary; Fred Stoffregan, secretary-treasurer; David Chaney, business representative; Jos. Hermann, sergeant-at-arms; Frank Himmelberg, executive, and Robert Curry, trustee.

PENN. STATE CENSORSHIP

Governot Tener Appoints Board of Two to Pass on All Films

All films exhibited in motion picture theaters throughout Pennsylvania will be examined and passed upon by Louis Breitinger and Mrs. E. C. Niver, who were last week appointed by Governor Tener. Breitinger is a Philadelphia attorney and a member of the Legislature. He was made chief censor at an annual salary of $1,500.

Mrs. Niver lives in Charleroi, Governor Tener's native town, and is made assistant censor at an annual salary of $1,200. The appointments were made under a law passed June 19, 1911.

This law could not be carried out until the Legislature made an appropriation for expenses, which was done at the last session. A fee of $2.50 is to be paid to the State for each film or view passed upon. Production of pictures not approved by the censors is prohibited and punishable by a fine.

THE SCREEN CLUB BALL

Committees Announced — King Baggot and Mary Fuller to Lead Grand March

All arrangements have been completed for the second annual ball of The Screen Club, which will be held at the Grand Central Palace next Saturday night, Jan. 31. The members have shown a keen interest in the club's biggest annual event, and a record-breaking crowd is indicated by the demand for tickets. The Grand March, which President King Baggot and Mary Fuller will lead, will be an interesting feature, as some original figures have been devised by the committee. Al Ferguson's band and orchestra of thirty-six pieces will provide the music. The committees in charge are:

Entertainment Committee — Chairman, Wm. Robt. Daly; J. H. Gerhardt, treasurer.

Reception Committee—Chairman, King Baggot; John Bunny, Sigmund Lubin, J. Stuart Blackton, Albert E. Smith, Chas. O. Bauman, Ad. Kessel, Jr., Wm. F. Rock, J. A. Berst, Carl Laemmle, P. A. Powers, Harry Raver, William Steiner, C. J. Hite, Adolph Zukor, Francis X. Bushman, J. E. Brulatour, Charles Kessel, Herbert Miles, Edward O'Connor, Joseph W. Farnham, J. V. Ritchey, David Horsley, C. Jay Williams, Dr. R. Halston Reed, Hopp Hadley, Van Dyke Brooke, J. Searle Dawley, Geo. Blaisdell, George D. Proctor, Fred Balshofer, Charles Abrams, James Kirkwood, C. A. Willat, Fred Beecroft, Wen Milligan, Harry Ennis, Tracy H. Lewis, William Oldknow, Dave Wall, James Gordon and William Bechtel.

Floor Committee—Chairman, Frank A. Tichenor; Ben Wilson, Owen Moore, E. K. Lincoln, Tefft Johnson, Crane Wilbur, Arthur Johnson, Earle Williams, Hector Dion, Herbert Prior, Harry Benham, Irving Cummings, Lee Beggs, Lawrence McGill, Earl Fox, Charles Eldridge, Frank Powell, Allan Hale, Earl Metcalf, A. B. Francis, Pierce Kingsley, Paul Scardon, James Young, Leo Delaney, Darwin Karr, Will E. Sheerer, Frank Crane, Glen White, Billy Quirk, Stanley Walpole, Arthur H. Ashley, Hal Clarendon, William Shay, Paul Panzer, Augustus Phillips, William F. Russell, and David Thompson.

BRADY PICTURE COMPANY

Theatrical Magnate Incorporates Film Company with Million Dollar Capitalization

The William A. Brady Picture Plays, Incorporated, is a new film company just organized under the laws of Delaware. The company states its capitalization as $1,000,000. The preliminary announcement of the company's plans indicate that it intends to cut a wide swath in film circles.

The William A. Brady Company will take over the local plant of a firm engaged in the making of short pictures and will put into motion pictures plays originally produced by William A. Brady, as well as other dramas. It could not be learned just what film-manufacturing company is concerned. A large plant for the making of Western features to be built in the West is also planned by the Brady company.

MIGNON ANDERSON IN "THE ELUSIVE DIAMOND," THANHOUSER.
Just Before the Pretty Heroine Leaped from the Second Story Window.

MARY PICKFORD IN "HEARTS ADRIFT."
Famous Players' Production, Released Feb. 10.

COMMENT AND SUGGESTION

PREPARE for a clean-up. We are about to be purified. From a Los Angeles daily we glean the following:

* * * *

"Jesse H. Buffum, head of the child welfare department of the San Diego Exposition, is about to institute a movement in Los Angeles having as its object the purification of the motion picture business—a movement which he expects within the year to become nation-wide.

"His plan provides for the censoring of all motion

JUSTINA HUFF,
Appearing in Lubin Films.

picture films by the club women of the city, whom he would band together in a voluntary censorship board. Their duty will be to visit regularly the various motion picture houses of the city, pass upon the merits of these, and report to a central body.

"The producers," Mr. Buffum says, "will come to realise that it is to their interest to win the approbation of this powerful board and the tone of the films will be correspondingly raised."

* * * *

We certainly appreciate your kindly feelings toward us, Mr. Buffum; it certainly is good to have others so anxious to raise our tone and our ideals. But we feel that you will have to change the prescription, or else there is trouble ahead. That phrase, "club women," sounds exceedingly efficacious, but have you ever noticed it in practice? Take the case of the "white slave" pictures in New York, for instance. When the majority of film men, the newspapers of the city, were condemning, and the police prohibiting the exhibition of the films, who rushed to the defense of the high-minded producers? Why, the club women, whom Mr. Buffum would so magnanimously give us as censors. There was an opportunity when "the tone of films could have been raised," by these prominent women ranging themselves on the side of the police and public opinion.

* * * *

I do not intend in any way to cast a reflection on the probably sincere views of these club women. But isn't it somewhat exasperating when reformers secure newspaper space to offer us such wonderful schemes for our uplift? Isn't it much like a man in Timbuctoo railing against the graft and corruption of New York politics and offering schemes for the uplift of Gotham politicians? Isn't it—oh, what's the use? Like the poor and the weather, the reformer of motes in other people's eyes we have always with us.

* * * *

By the way, hasn't Los Angeles one of the longest established censorship boards in the country? What's wrong? Is our next to be a Board of Censors of the Censors?

* * * *

LETTERS complaining of the theft of ideas for scenarios are not infrequent visitors to the editorial desk. They are difficult things to meet for two reasons. First, because of the evident sincerity of most of the writers, and, secondly, because of our personal belief in the men who are handling the scenario departments of the large film companies. A Brooklyn correspondent has just favored me with a well-tempered complaint that an idea of his, rejected by several companies, has since seen the light of day in at least ten film productions. One company in particular is named, which I personally know to have one of the best handled scenario departments to be found. Scores of scenario writers sing the praises of this company's scenario editor, who is one of the coterie who delight in lending personal aid to promising scenario writers. The particular writer whose scenario the reader thinks was taken from his idea, bears, likewise, an unusually good reputation. These are things I *know*, people I *know*, Mr. Reader. To me they are all sufficient refutations of any accusation, no matter how circumstantially proven. I have little hope, however, that this will prove convincing to you.

* * * *

It is so easy to bolster up a charge of scenario theft, so easy to say, "There is my idea, he must have taken it from me, how could other people get the same idea that I have?" For our part, we would hate to have any one of a hundred writers of say a quarter century ago rise up and start rummaging through treasured plots of our own, which we fondly called "original." We feel that not a single ghostly author's shade would not have some ground for an accusation of plagiarism. Have you ever rummaged through the pages of the Minor Drama? Not a play of those old "chock-full of action" type, that does not eat up a score of plot devices which present-day writers are suddenly forming and announcing, in all sincerity, as original. There is nothing so jarring to the vanity of a writer, as the period when he begins to read his own ideas published long before he ever conceived them. It is for this reason that you seldom hear the professional writer complain of his ideas being taken. Ideas are few, brains seeking them are many, and have been since the dawn of the world.

* * * *

Perhaps much of the beginner's troubles arise from his definition of that word "ideas." He hears that "ideas" are what is wanted and magnifies the importance of that word. Because, buried somewhere in your scenario there is an idea with possibilities, the scenario editor cannot be expected to rummage through the maze of impossibilities to get that idea, and having got it, build himself an entirely new story in order to use it. Occasionally such a hidden idea does dart out and strike the editor, in which case the writer is fortunate. Usually its hiding place is undiscovered, and when later some one else gets the idea and plays it up strongly, and it is produced, the cry of "plot-stealing" is raised.

* * * *

My correspondent throws out a suggestion, however,

PEARL SINDELAR,
Pathe Leading Woman in New Pose.

LOTTIE PICKFORD,
Who Starred in "The House of Bondage."

that opens up an interesting avenue of thought. "This letter," he says, "may serve to enlighten you and your staff of reviewers as to the reason for an occasional epidemic of plots of the same style. We had the aphasia victim epidemic, and the comedies around the mannish appearance of the hat belonging to a woman's riding habit, etc. It has been said that two men are capable of having the same idea at one and the same time. This is the favorite defense of the plagiarists. Granted. It is, however, beyond the bounds of reason to think for a moment that 'ten minds with but a single thought' could exist. Especially peculiar does this universal creating of one idea appear when it is realised that not one of the ten authors conceived anything resembling it until they had the manuscript containing it."

* * * *

William Lord Wright, than whom the scenario writers have no better friend (perhaps not grammatical, but I think you get my point), recently gave his opinion in the *News* of the "plot-stealing" cry. "We have written hundreds of photoplays, magazine stories, and special articles in our time," says Mr. Wright. "We have tried to observe all the rules of the game, and we have never lost a script, nor to our knowledge, have we ever had an idea stolen from us. It seems queer to us that so many other writers are constantly complaining that 'their plots are being stolen.'"

* * * *

I know a sure way to cure all beginners of their ideas of theft. It is absurdly simple and, I confess, also absurdly impossible. If every scenario writer just starting in the game could meet personally the various editors, and the staff scenario writers, I think they would one and all tender apologies for the ideas they previously gave expression to. Many of the scenario editors and staff writers have themselves worked up from the lowest rung of amateurism, and, perhaps, if you get them in a frank mood, they will themselves confess that they once held similar ideas of "plot-stealing." But we live to learn, and you will find, my Brooklyn friend, that the longer you are in the scenario game the better will be your opinion of the men who toil through some of the woeful rubbish that reaches the scenario editors. You have a very good start, for though you feel yourself wronged, you are able to write a cool, dignified letter, which is a welcome relief to one who hears often from young scenario writers.

THE FILM MAN.

Copyright by Stella Polyscope Co.
STELLA RAZETO.

DIRECTOR LE SAINT'S BRIDE

Attractive Selig Leading Lady Who Recently Became Bride of Los Angeles Producer

We give you above a view of the attractive features of Stella Raseto, who recently surprised the Pacific Coast film colony by announcing her marriage to her director, Edward Le Saint. Both popular artists are in the Selig forces.

Miss Raseto has made a name for herself as a versatile, attractive and reliant actress. She was born in San Diego, and gained her stage experience in the ranks of the strong coast stock companies and in vaudeville. Her entry into films was made as ingenue with the Majestic company. She attracted so much attention in this line that she was engaged as leading lady with the Kinemacolor Company in California and remained with them until they closed their studio in that section.

Miss Raseto came to the Selig company well experienced even in youth. She is a dark, petite type of woman with sparkling eyes. Her capability for the most exacting of roles has been proven by her work in Director Le Saint's Selig productions.

NEW KALEM STUDIO SOON

Work on Jacksonville Studio Nearing Completion—Entirely Up to Date

Though the beginning of construction on the new Kalem Jacksonville studio was first announced in THE MIRROR only a few weeks ago, the work has been pushed so rapidly that it is now expected that the Kalem forces will be able to start producing in the building within four weeks. When completed the building will rank as one of the most complete and up-to-date studios in the country. A close study was made of the foremost studios before the plans were drawn up, and the best features were embodied in the Kalem building.

The studio is enclosed and will permit work on Kalem productions regardless of the weather. The vagaries of the weather have proven a serious handicap to the Kalem directors this winter, at times enforcing a suspension of work for several days.

The ventilation of the new studio has been declared perfect by experts, while the lighting system is of unusual efficiency. One of the unusual features of the plant is to be found in the rear wall, which is constructed entirely of glass and so arranged as to be practically two sliding doors which can be rolled apart to admit better light or to allow the handling of large "flats."

POLLOCK-WOLF FILMS

Famous Players Secure Rights to Plays of Well-Known Authors

The Famous Players Film Company announces that it has secured the motion-picture rights to all of the famous dramatic successes of Channing Pollock and Rennold Wolf. These two well-known authors have collaborated on some of the most successful dramatic offerings of the past few years. Included among their works are Such a Little Queen, The Little Gray Lady, Clothes, and The Red Widow.

These plays are particularly adapted to the motion-picture screen, and abound in action and atmosphere.

NEW PHOTOPLAY THEATERS

The Willard Theater, Chicago, changed its policy last week, and after being closed for five days, opened Saturday as a photoplay house de luxe. A new $25,000 pipe organ was installed and the house entirely remodeled while it was closed. A large orchestra is a feature and a stage setting representing the interior of a Roman palace employed.

A STAFF OF MUSICIANS SPENT *WEEKS* PREPARING THE *THANHOUSER MUSIC* THAT IS YOURS *FREE!*

ONE bound book of orchestration for "THE LEGEND OF PROVENCE," by the master musicians of the Tams Music Library of New York City, is yours for the mere asking, together with particulars about the "THANHOUSER 'BIG' PRODUCTIONS," telling you how to get these features for **Exclusive** first run in your locality for a **full year.** Just think of getting four part productions like "Moths," "Robin Hood," "Legend of Provence," and "Frou Frou" and "Joseph in the Land of Egypt" that way! One a month, on the first day of each month.

***Next:* "JOSEPH IN THE LAND OF EGYPT"**

With JAMES CRUZE and MARGUERITE SNOW, a Sumptuous Presentation—FEBRUARY 1st

Address for particulars and FREE ORCHESTRATIONS:

THANHOUSER "BIG" PRODUCTIONS, ***New Rochelle, N. Y.***

"KINECLAIR" MACHINE

An Explanation of the New Projection Machine Introduced by Cinema Eclair

Much interest has been aroused by the announcement by Cinema Eclair, of Paris, that they now have ready for the American market a new projection machine, the Kineclair. This machine, which is exclusively controlled by Eclair, opens a new era for the introduction of the motion picture in educational fields. The parts of the Kineclair are few and easily understood by the layman. Its simplicity of operation is a strong point, but, best of all, the Kineclair will run any standard make of film.

The Kineclair measures 10 inches by 14 inches long and weighs out 17 pounds. This is without the light and neat carrying case which goes with it. Complete with this case it measures but 14 inches wide by 14 inches long, and weighs but 19½ pounds.

The screen upon which Kineclair projects its films is metallized for projection by reflection or a special model for projection by transparency, which at 13 feet from the apparatus gives an extra white light of 4 feet by 2 feet, which size can be enlarged at will.

The mechanism of the Kineclair is enclosed in dust-proof casing. The threading process of this projector is devised in such a simple and concise manner that a previous knowledge of the working of projection machines is rendered unnecessary. The most radical departure in the projection of films by the Kineclair machine is the fact that by simply placing the handle on another shaft, the working of the intermittent movement is so changed as to enable the viewing of each and every panel of the picture for any length of time desired—in other words, it actually transforms the moving picture into separate stereoptican pictures. The new projector is absolutely fireproof.

Further information concerning the method of distribution, the price to be set upon Kineclair and various other details, will be issued shortly to the public.

"FLYING A" NOTES

Film Dickens Novel—Coming Beauty Productions—Film Aero Flights

Dickens's Cricket on the Hearth has been filmed by the American Film Company in an artistic two-reel production. The settings have been chosen with a view to portray accurately the minutest detail. Many exhibitors have informed the American offices that they are planning special matinees for pupils of the higher grades of the public schools and the high schools when this feature is released.

Fooling Uncle, the second of the beauty productions, is a society comedy, with Harry Pollard, Margaret Fischer, and Fred Gamble in the leads. This comedy will be followed by a sociological drama, Beau, the Outcast.

Vivian Rich and Winifred Greenwood will make special aeroplane flights at Hope Ranch soon for the American Company's camera. The players will make separate flights which will be featured in separate Flying A productions.

KEYSTONE ENLARGES

Increase in Number of Releases Also Makes Necessary Enlarging of Studio

The new programme of three pictures a week and a two-reel special every month, recently adopted by the Keystone Company, has made necessary a radical enlarging of the studio at 1712 Allesandro Street, Los Angeles. A new stage, 60 by 80 feet, has just been completed, which, with the old one, gives a total of three hundred square feet of working room. All sets, props, and furnishings have been enlarged accordingly, and there is now enough material to easily keep eight or ten companies going. Four new directors, with the same number of camera men, have been added. This brings the list to seven directors and the accompanying seven companies of players.

Mack Sennett, vice-president and managing director of the Keystone Company, plans further extensive enlargements to the factory.

LUBIN

Presents, through the offices of the General Film Company

"THE LION AND THE MOUSE"

(IN SIX PARTS)

By Charles Klein, the foremost playwright of the day

Exhibitors throughout the land have wired their hearty congratulations on "THE THIRD DEGREE," saying that the wonderful picture had broken all records for attendance and financial returns. They have pronounced it "the last word in motion picture photography."

Greater still will be the reception of "THE LION AND THE MOUSE," by the same author, for, without doubt, it excels in every detail of stage setting, photography and cast.

MORE NOTABLE KLEIN FEATURES COMING

"THE DAUGHTERS OF MEN" —IN FIVE PARTS

"THE GAMBLERS"—IN FIVE PARTS

FIVE RELEASES EACH WEEK—ONE MULTIPLE EVERY THURSDAY

"FITZHUGH'S RIDE"—Drama, special in two Reels	Thursday, February 12th
"OUT OF THE DEPTH"—Drama, special in two Reels	Thursday, February 5th
"TREASURES ON EARTH"—Drama, special in two Reels	Thursday, January 29th
"AN UNINTENTIONAL HERO"—Comedy	Friday, January 30th
"A STAGE DOOR FLIRTATION"—Comedy	Friday, January 30th
"THE PALE OF PREJUDICE"—Drama	Saturday, January 31st
"HER WAYWARD SON"—Western Drama	Monday, February 2d
"THE CATCH OF THE SEASON"—Comedy Drama	Tuesday, February 3d

LUBIN'S ATTRACTIVE POSTERS

One and Three Sheets with Single Reels—One, Three and Six Sheets with all Multiple Reels—in five colors. Order from your Exchange or from A. B. C. Co., Cleveland, Ohio.

LUBIN MANUFACTURING CO. PHILADELPHIA

ABELES OFF FOR COAST

To Play Lead in Lasky Production of "Brewster's Millions"

Edward Abeles, prominent in the spoken drama and for four years the star of Brewster's Millions, is now en route to Los Angeles, Cal., where he will join Cecil B. De Mille and prepare for the immediate production of the popular play, which is to be the Lasky Company's second release.

Mr. De Mille, who is a warm admirer of Abeles, has arranged a warm reception for him. The entire Lasky outfit, over a hundred people, embracing Indians, cowboys, cow girls, ingenues, prima donnas, workmen and half a dozen assistant directors, will meet Abeles at the railroad station and parade with him to the Lasky Studio at Hollywood.

Brewster's Millions, with Edward Abeles in the leading role, will be released shortly after The Squaw Man, which is now almost completed.

FILMS TO TEACH WOMEN VOTERS

CHICAGO (*Special*).—Motion pictures will be used in the campaign for educating prospective women voters for the Spring elections according to the announcement made by several Women's Citizenship committees. The films will demonstrate how to register and how to vote, and will make a plea for all women to register for the special election.

ROMAINE FIELDING

Realist

—consider the value of the *player's* name Mr. Exhibitor.
"The Blind Power."
"The Circle's End."
"The Man from the West."
Coming—"The Golden God."
Winter Studios—Galveston, Texas

FIRST WAR PICTURES

Mutual Shows First Film Taken at Seat of Mexican War

The Mutual Film Company showed the first of their series of war pictures last week. These are the pictures for which a special contract was signed with General Villa, the insurgent leader, to allow the Mutual company advance notice of all engagements with the enemy. At the time that these films were shown a distinguished gathering, including the father of President Madero, witnessed the pictures from the front. The pictures are about a thousand feet in length. In them we see General Madero, a brother of the murdered President; General Rodriques and General Villa in a great variety of occupations. Interesting views are shown of the insurgent army on the march for their next assault, some Federal prisoners that are about to be executed, and numerous other views of the Mexican refugees crossing to the American border. General Villa slipped up in his timing of the battle of Ojinaga, which occurred at night, thus preventing any pictures of the actual conflict. "He'll do better next time," says President Aitken, of the Mutual company.

INCE HAS BIG PLANS

His Company of Japanese Players to Appear in Feature Portraying Disaster

Thomas H. Ince, managing director of the New York Motion Picture Company, is rushing preparations on a big feature to portray the recent disaster in Japan, when the eruption of a volcano practically wiped out the villages on the island of Sakura. Miss Tsuru Aoki and her company of Japanese players have for some time been working under Mr. Ince's direction. When the news of the disaster to Sakuru reached America, Director Ince lost no time in grasping his opportunity. The Japanese village at the Santa Monica studios was greatly enlarged, and agents began to scour Southern California in search of Japanese laborers to be used in the scenes following the eruption.

The film will be released in four reels and will be entitled The Wrath of the Gods.

ORGANIZE EXCHANGES

New York Feature Film Renters' Organization to Act as Board of Trade

The feature film exchanges in New York have just formed an association known as the Feature Film Renters' Association. This corporation will exercise the usual functions of a board of trade.

The officers of the new association are as follows: Jules Bernstein, president; E. Arnett, vice-president; Charles Streimer, secretary; Isaac S. Cohen, treasurer.

The directors of the new association are as follows: Robert Richter, Harry Samwick, Morris Streimer, Jacob Weinberg, Joseph E. Arnett.

NOTES OF THE POWER COMPANY

Mr. Edward Earl, treasurer of the Nicholas Power Company, has left for Palm Beach, Fla., where he will spend a few weeks at the "Breakers."

The school system of Japan is using the motion picture as a means of education, especially in the smaller grades. Power's Cameragraph No. 6A projection machine is used extensively throughout Japan, as is evidenced by the shipment of a Power machine this week to the Y. M. C. A. of Nagasaki, Japan.

The Nicholas Power Company report the shipment of Power's Cameragraph No. 6A motion picture projection machines to Hong Kong, China, and to Honolulu, Hawaii.

Herbert Griffin, of the Nicholas Power Company sales force, leaves on an extended trip throughout the West, and will be gone six months. Watch the orders flock in.

W. C. Smith, assistant general manager of the Nicholas Power Company, and Herbert Griffen, of the Power sales force, will represent the company at the convention to be held in Cincinnati, Ohio, this week.

A. J. Lang, export manager of the Nicholas Power Company, is one of the best writers in the film business on any matters pertaining to the exporting of film and incidentally projection machines.

Elwood E. de Hart, assistant sales manager of the Nicholas Power Company, is a mechanical expert, having gained his knowledge after several years in the automobile business. The Power Company certainly pick out the "live ones."

CARNEGIE IN EDISON TALKIES

Andrew Carnegie last week journeyed to the Edison Bronx studio and delivered his "Gospel of Wealth" speech before the phonograph and camera. This is in conjunction with Mr. Edison's plan to preserve for posterity the recorded voice and portrait of famous men. Mr. Carnegie's was the first in this series taken since that of the late Mayor Gaynor.

"OUR MUTUAL GIRL" SUCCESSFUL

The first reel of Our Mutual Girl's experiences opened at the Broadway Theater last week, to be followed by other one-reel stories for fifty-two weeks. The films have proven a good drawing card, the fashion views proving especially popular with the ladies.

WITH THE FILM MEN

FRED BALSHOFFER AND FRANK CARROLL,
On "Broadway," St. Augustine, Fla.

You may not recognise these two gentlemen above as dapper Frank (Stella) Carroll and Fred Balshoffer, but I can assure you this is their picture, for their signatures are on the postal from which it was reproduced. They are on Broadway at that, no white lights, but the name appealed to them, apparently.

Eddie Roskam tells a good story on Fred Beck, which veins somewhat like this. Beck, visiting the studios of the Commercial Motion Picture Company, remarked that Eddie had enlarged the plant by taking the space occupied by the chop suey restaurant adjoining. Eddie said there never had been a chop suey adjoining. Beck bet him seven dollars, all he had with him, that there had been and he had seen it early one morning when he returned from the club. Investigation proved that a picture company which has a studio on the same floor had been taking a picture and had used a chop suey sign on the front of the building. Fred paid without comment.

The members of the Screen Club will be sorry to lose Mason Hopper, who returns to Chicago. Mace has made a host of friends among them, and his charming personality will be missed.

Glad to learn that P. A. Powers has recovered. Charlie Abrams ventures to ask whether Carl Laemmle figured it would be a good time to take a vacation while "P. A." was in the hospital.

H. T. Oliver, general manager of the Canadian Bioscope Company, is in town for a few weeks. "Tom" has been rusticating in the wilds of Nova Scotia for several months and is not quite "city broke" yet, but is rapidly getting so he can cross Broadway without having heart-failure.

I see by one of the Chicago papers that R. R. Nehls, of "Broadway," has lost his mustache. The article didn't say whether it was bitten or blown off, but it's a safe bet "Dick" looks young and boyish without it.

Bill Barry, of the Nicholas Power Company, press agents, this one:

"Jan. 9, 1914.

"DEAR SIR.—As I was looking throught the paper I notice a picture of Miss. Flo. La Badie. She is running a Power's No. 6A Moving Picture Machine. Please tell her to write to me by return mail. She don't know me but when she write to me four or five times. Then she will know me. If you want to tell her to write to me, I will be very, very glad indeed. I like her very, very much indeed. Let me hear from you within two or three or four days, I remain. Please show Miss. Flo La Badie, this letter.

"Yours truly,

"MOVING PICTURE WRITER."

Wait until you see the Screen Club goose at the ball (we mean the anatold web-footed one, of course) all dolled up in a dress suit, feet carefully manicured and his best company manners. There is some question as to who will be his keeper for the occasion, and 'tis rumored that both factions of the board of governors have agreed upon Arthur Leslie.

F. J. B.

KENNETH CASEY IN VAUDEVILLE

Kenneth Casey, whose features are well known through his appearance in Vitagraph Life Portrayals, is making a hit on the vaudeville stage in England. The youngster is under the management of Larry Trimble. Speaking of the juvenile performer the London *Referee* says, "We have little doubt that the British public will take kindly to him as the versatile vaudeville artist that he is proving himself to be. During a highly entertaining and accomplished performance the youngster sings a capital comedy number, he dances, and plays both the cornet and the violin."

EDWIN BARBOUR RETURNS

Edwin Barbour, of the Lubin scenario staff, who wrote When the Earth Trembles, which has scored such unusual success, has returned to the Philadelphia studio after an absence of several weeks. Mr. Barbour went to Bermuda to recuperate from an illness [illegible]

FILM "THE TRAUMEREI"

Dramas founded on old songs and recognised musical classics are always a delight if artistically presented, and the announcement by President Hutchison, of the American Film Company, that a three-reel production of Die Traumerei will soon be presented is of unusual interest to all lovers of music as well as to admirers of artistic pictures. Lorimer Johnston, the well-known director of the Flying A productions, will stage this new music drama which will be entitled The Call of the Traumerei.

ROLANDS FEATURE FILM COMPANY

A new company recently organized under the name of the Rolands Feature Film Company has opened offices at 145 West Forty-fifth Street. It is the purpose of this company to manufacture, import and export features. Mr. Samuel O. Edelstein is manager and George K. Rolands, director. The first production of the company, a four-reel feature, is in course of preparation.

HELEN GARDNER IN "FLEUR DE LYS."
Three-Reel Production by the Helen Gardner Players.

"KATHLYN" A BIG SUCCESS

General Film Feature Has Established New Records for Popularity

The Adventures of Kathlyn is conceded by keen-visioned business men of the picture business to have been the best innovation of its kind ever advanced to increase the interest, enlarge the sales and stimulate universal curiosity and cash reciprocation of anything ever advanced in the moving-picture business. For several years past, editors and picture men publicists have given their most serious thought to plans that should enlarge the selling scope of the picture product, and it remained for W. N. Selig to show the way by making a friendly alliance with the big powers of publicity, the American daily newspapers, to take an intimate, personal interest in the moving picture, calling attention to it with all the enthusiasm of something new and strange instead of following the merely conventional lines. This publicity has cleverly not only been localised, but nationalised, and at the same time taken on a news value and has been intensified through the medium of description and imagination; so that it has both reality and romance to forward and intensify interest.

Never before has the picture business in Chicago had public attention so universally aroused legitimately in its behalf as it has in The Adventures of Kathlyn. In Chicago four times as many reels were released on The Adventures of Kathlyn as of any other moving picture ever shown. The results have outdistanced the most sanguine expectations of all those concerned. Not only have the managers of the theaters clamored in line for these films, but they have found it difficult to serve their patrons, so great have been the demands for admission. This latter fact has had its disadvantages, for, in many instances, the managers, naturally anxious to secure all inside, have urged operators to run the reels rapidly. Twenty minutes would suffice to show a reel in a natural and dignified style, but when the operator accelerates the motion to compass a thousand feet in six or seven minutes, the results are not entirely satisfactory except for the crowd waiting outside anxious to get in.

These are the accidents of new conditions, but with all the disadvantages many real advances have been made and The Adventures of Kathlyn has set a new pace, opened new avenues and widened the horizon of the moving-picture business.

MOTION PICTURE ROMANCE

An Interesting Account of Edward M. Roskam's Climb from the Ranks

Scarcely more than twelve months ago an ambitious youth, tired of working for a successful man, decided to branch out for himself. He persuaded his immediate family to invest a few hundred dollars in a camera outfit and an office, and soon made good his declaration that he could make money for himself as well as for others.

After four months of hard work, this same young man succeeded in convincing one of New York's largest embroidery manufacturers that his acorns were taking root, and with the aid of a few thousand dollars these roots would soon sprout out in the soil of prosperity.

The embroidery manufacturer, seeing the wonderful possibilities of the moving picture game, immediately purchased a substantial interest in the company, which was then incorporated for $25,000, and was soon actively interested in the commercial, industrial and educational pictures that the company were manufacturing in its perfectly equipped laboratories, built on the profits of his investment.

In one year's time this young man had sown his acorns so successfully that the small concern which he had started was increased to a capitalization of one hundred thousand dollars, and is now incorporated under the name of the Life Photo Film Corporation; Edward M. Roskam, the young man in this story, is president of the concern, and Bernard Loewenthal, the embroidery manufacturer, is the treasurer.

Beginning with a camera only, the company now has a thoroughly equipped laboratory that is turning out an average of two hundred thousand feet of film per week, have branched out, and are building a modern and perfectly equipped studio to be run in conjunction with their laboratories.

FILM FAMOUS AUTHORS

Vitagraph Company Prepares Novel Series for Authors' League Benefit

Motion pictures of well-known dramatists and authors at work and at play will be an unusual feature of the programme for the benefit entertainment of the Authors' League of America, to be held at the Plaza Hotel, New York, on the afternoon of Feb. 19. The Vitagraph Company is preparing the films, and among the authors who will be seen are Miss Ida M. Tarbell, Princess Troubetskoy, Booth Tarkington, Ellis Parker Butler, George Ade, Rex Beach, George Barr McCutcheon, and Louis Joseph Vance.

Views will be shown of these writers at work, following which will be shown a scene from one of their popular plays or novels.

LUXURIOUS PROJECTION ROOM

The limit in extravagant projecting room decoration has arrived! To the already luxurious exhibition room of Midgar Features and to the desks of President G. Blake Garrison and General Manager Cecil Charles Graham, have been added some fine specimens of mounted polar bear skins.

NEW THEATERS

Last week saw the opening of the new Nicholls Theater, at the corner of Wealthy Street and South Division Avenue, Grand Rapids, Mich. The new house is owned and managed by George C. Nicholls, who is also the owner of the Superba Theater on lower Monroe Avenue. About six hundred are seated in the Nicholls Theater, which is thoroughly up-to-date in every respect.

Shea's Theater, Fitchburg, Mass., the prettiest theater in the city, opened recently, showing General Film service. The house is entirely fireproof and seats 900. The Eclipse, another new Fitchburg picture theater, opened last week. Two other new photoplay theaters are under construction in this city.

The Casco Theater, Portland, Me., which has been closed for remodeling, reopened recently as a photoplay house. Manager Greely has given his pictures luxurious surroundings and installed an orchestra of lady musicians as a feature.

James M. Porter, of Canandaigua, N. Y., who has conducted a photoplay theater there for several years, has taken a three-year lease on a motion-picture theater in Dundee, N. Y. It is expected to be complete and ready for opening about the middle of February.

Construction will soon begin on a new motion-picture house for Eugene Levy on C Street, Tacoma, Wash. The theater will have a frontage of 100 feet with all the latest ideas for the comfort and safety of the patrons. The seating capacity will be 1,000. It will be known as the Colonial, and is expected to be complete about May 1.

A. M. and A. L. Roberts will begin work soon on the erection of a $20,000 photoplay theater for Culver City, Cal. The building will seat about 900. Messrs. Roberts are prominent in the motion-picture business in southern California, owning two picture houses in Santa Ana and one at Venice.

Washington, D. C., has a new picture theater in the Revere, at Georgia and Park Avenues. The releases of the General Film Company, including the features, are used.

W. R. Behree and Roy Hurtt, formerly of the Magic Theater, Caldwell, Idaho, have completed their new theater, the Hurtt, erected at a cost of $10,000. Licensed pictures are used in the new house, which is up to date in every respect. Business is reported big.

Architect A. Lawrence Valk is preparing plans for a new Los Angeles photoplay theater on Main Street, between Winston and Fifth. B. Lustig is the owner of the new theater, which will seat 850. The cost, including provision for two stores, is expected to be about $16,500.

MEANEY'S SONG POPULAR

Exhibitors Awake to Possibilities of "Broncho Billy" Song in Publicity Work

Exhibitors all over the country are complimenting the Essanay Company on its latest publicity stunt, the publishing of a song, "Broncho Billy." This is not Don Meaney's first venture in the writing of songs, but it has at this early period proven by far his most popular. The song was written in collaboration with H. Tipton Steck and Arthur A. Penn.

Immediately after publication over 8,000 copies of the song were mailed to exhibitors all over the country. A thousand copies can be secured for $50, or five hundred for $30. By selling the songs to their patrons for 10 cents per copy, the exhibitors get publicity that is also profitable. The response from the exhibitors has been gratifying.

On the title-page of the song is a strongly colored picture of Broncho Billy mounted on a spirited horse. A half-tone of G. M. Anderson is in the lower right-hand corner.

CENSOR PRAISES SELIG FILM

The following letter from a member of the National Board of Censors speaks so strongly, it is worthy of reproduction:

After seeing your Master of the Garden, I must tell you, in my estimation, it has been left to you to put out the great "lesson" play of the age, an unanswerable argument, for one standard of morality—strong, direct, and simple—the hardest heart could but feel its appealing tragedy, lived—not acted—by the man and his victim—one could feel with him—(as he stood by the woman he had married and her child) after the court room scene—the awful remorse he was suffering—the torments of the damned—with her, the agony of Gethsemane—as she sat in the church, with outstretched arms, asking for mercy from the Divine Master of the Garden, the peace dawning in her face, was pathos beyond words, indescribable! My heart ached, a choking was in my throat, from intense sympathy—I believe the emotion was shared by all in the house, for silence reigned, broken by a great sigh, as the screen darkened, and we knew she was at rest with the spirit, which had so earnestly sought her. It was wonderful! beautiful! never to be forgotten! With congratulations and sincere wishes for more success.

(MRS.) JEANIE NOBLE WHALEY.

Praise from such a source is praise, indeed. The Selig Polyscope Company is endeavoring to keep up its moral and artistic credit with the public as well as the Board of Censors, and feels the obligation put upon it as a servant of the people.

FILM RECORD OFFICE

The first State film record office in the world was inaugurated in Copenhagen last week. The following congratulatory cablegram was sent by Thomas A. Edison: "I am pleased to learn that the Danish nation should be a pioneer in preserving for posterity the methods and life of their ancestors."

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PRAISE FOR KALEM FEATURE

The London Film Censor in a recent issue bestowed great praise on the Kalem film, From the Manger to the Cross, which was shown at the London Picture House. Of the performance itself the *Censor* said: "The Kalem biblical film, From the Manger to the Cross, is meeting with great success at the Picture House, Oxford Street. The accompanying music is of the highest order, selections from The Messiah, Elijah, Judas Maccabæus, Olivet to Calvary, and The Crucifixion, being rendered by such well-known artists as the King's Trumpeter, Mr. William Short, A.R.A.M.; Miss Elisabeth Davies, Mr. Henderson White, and Mr. Ward Cowdray.

SHOW "LES MISERABLES"

The film production of Victor Hugo's Les Miserables, which has excited much comment, has been given its first public exhibition in New York at Carnegie Lyceum by J. J. Raymond for the Gordon Amusement Company, which has the New York and New England rights but has given the film an exhibition in their other houses before bringing it to New York. It is now meeting with great success at prices from 25 cents to $1.

DAN MASON AN AUTHOR

Dan Mason, who, though an Edison player for only a short time, has won a host of friends by his eccentric comedy acting, has just written his first scenario. Mr. Mason has appeared recently as the janitor in The Thrifty Janitor and The Janitor's Quiet Life. After getting so thoroughly into the janitorial spirit he decided to add another chapter to the history of this kingly character.

ALLEGE $200,000 THEFT

Five Arrested in Raid on Film Exchange Charged with Handling Film Stolen from General Film Company

Thefts of films from General Film exchanges, said to amount to almost a quarter of a million dollars, are believed to have been uncovered last week by the officials of the General Film Company. In a raid last week on the offices of the Improved Film Company at 42 East Fourteenth Street, that tinged strongly of the melodramatic, detectives arrested Samuel Marcossen, treasurer of that concern, and his clerk, Morris Daniels. Martin Hilbert, George Brown, and Alexander Leherer, messenger boys, are also held by the police in connection with the case. Only a few thousand dollars' worth of the films which are said to have been stolen have so far been recovered.

The General Film officials believe they have uncovered a method by which their exchanges were systematically robbed of thousands of dollars' worth of films. Two other General Film New York exchanges are said to be involved in the present case, and several more arrests are likely.

An investigation was started three weeks ago, when a messenger boy informed Harry Buxbaum, manager of the General Films Fourth Avenue Exchange, that a picture controlled by the General Film was being exhibited at a motion picture theater on Second Avenue. It was found that this theater was supplied by the Improved Film Company, of which Mr. Marcossen is the executive head. A week later George Brown, a messenger boy, was stopped by employes of the General Film Company when leaving the Fourth Avenue branch with four films under his arms. The boy stated that he had been sent for the films by a Newark motion picture house, but it was later found that the films were not of the type used by that house. The boy then broke down, and is said to have confessed that he and several other boys were employed to procure reels from the General Film Company under false pretences. Martin Hilbert, an employe of the General Film Exchange, is said to have been the employe who gave the films to the messenger boys of the Improved Company.

"This company is only one of a number of moving picture fences," said Mr. Buxbaum of the case. "The General Film Company in the last few months has lost films worth $150,000 from its branches at 71 West Twenty-third Street and in the American Theater Building in West Forty-second Street. It is difficult to get the evidence, but it is certain that there are two or three other moving picture exchanges in this city receiving stolen films. Other moving picture manufacturers have been robbed in a similar manner. These thefts have not only been taking place in New York, but in cities all over the country as well."

FEATURE FILMS OF THE WEEK

Lubin's "The Lion and the Mouse," Pathe "Toll of Labor," K. & E. "Fatal Wedding," and Famous Players' "Day of Days" Make Week a Banner One for Followers of Features

"THE LION AND THE MOUSE"

Six-Reel Adaptation of Charles Klein's Play of the Same Name. Produced by George Terwilliger for the Lubin Manufacturing Company and Released as a General Film Company Feature Photoplay Masterpiece.

John Burkett Ryder ..... George Soule Spencer
Judge Rossmore ..... Bartley McCullom
Trust Lawyer ..... Robert Dunbar
Mrs. Rossmore ..... Eleanor Parry
Mrs. Gordon ..... Lilly Leslie
Ex-Judge Stott ..... Richard Morris
Shirley Rossmore ..... Ethel Clayton
Jefferson Ryder ..... Gaston Bell
Mrs. Ryder ..... Carlotta Deti

Here is a real feature, a photoplay masterpiece, not merely in name but in reality. An absorbing story of present-day life, unfolded in logical, clear order, well cast and played with repression and intelligence, and staged in a finished manner, can amount to only one grand total—a real feature. George Terwilliger deserves praise, and then some, for the manner in which he has staged this picture. The camera man must needs be mentioned in the first paragraph for the support he has given the director. The players, to the last bit of "atmosphere," can act, which is the height of praise.

It is perhaps the best tribute that can be paid a picture to find that the only points open for criticism are in reality only quibbles. For instance, The Lion and the Mouse sags perceptibly for awhile in the fourth reel, when the story demands an unusual amount of wordy explanation by means of lengthy sub-titles and several exchanges of letters. A few clever bits of business aid us, however, in getting over the rut in the road, and soon the story is moving along at the strong pace maintained throughout practically the entire length. And, quibble of all quibbles, we must mention the fact that when Ryder is reading "The Great American Octopus," we see clearly that he is only at the opening pages of the book, while the corresponding "flashes" of different passages have the pages numbered away up in the six hundreds. When such hair-splitting as this masquerades in the guise of criticism, you will appreciate how big the picture really is.

George Soule Spencer gives a sharply cut interpretation of the role of James Ryder, the trust head, who secures the impeachment of Judge Rossmore, humanly portrayed by Bartley McCullom, because the judge had refused to be influenced in one of his decisions. Ethel Clayton, who as the judge's daughter, defeats Ryder by securing a position giving her access to his papers, and also by winning the love of his son Jefferson, has a "fat" role, which she fully takes care of. Gaston Bell is all that could be asked as the son, Jefferson Ryder. The settings offer some fine interiors with eye-pleasing depth, views of the Capitol at Washington, and some novel effects in exteriors taken with the camera set in doorways, looking out through the glass panels of the doors. W.

"THE TOLL OF LABOR"

Five-Reel Feature Based on Emil Zola's Novel, "Germinal." Produced by Pathe and to Be Released on the General Film Company's "Special Feature Photoplay Masterpieces" Programme.

Maheu ..... M. Mevisto
Chaval ..... M. Jacquinet
Catherine ..... Mlle. Sylvie
Rasseneur Lantier ..... M. Henri Krauss
Negrel ..... M. Escoffier
Souvarine ..... M. Dharsay

A number of strong points are present in this film. The realism secured is the greatest achievement. Realism through the acting, realism through the inside and outside direction, realism through the settings. As to the acting, we have here some of the best artists in Europe, under contract with the Pathe Company, who "make" the characters, characters that are strong anyhow because of their conception in the mind of the author, but presented here with a vividness that will stamp them upon the memory with unforgettable force, characters that are vital and interesting, and with a make-up and costumes that are highly in keeping with the characters they represent. Both underground, the scenes in the mine, and overground, the realistic views at the mouth of the shaft or in the mining town, there is the height of atmosphere, the scenes live before the eyes. When one considers that all the scenes are difficult ones to show, and that the offering shows them with as much reality as was ever put into the scenes of this kind, one can say that this is the last word in settings. Add to all these qualities the fact that it is built about a strong story superbly adaptable to motion-picture uses, and you have as strong a story, as interesting a film, as unforgettable a presentation as you will see in a film year. The film starts with a high standard of subject that maintains the same high strain throughout the length. A variety of devices, an ever-changing series of dramatic incidents, exciting tense interest, that holds its compelling grasp to the moving end. Truly, this is a film masterpiece of the "super" kind. And, like most dramatic triumphs, all we can say is: "See it to find out."

The story in brief is that the coal miners go on strike and are forced back after a long time through imminent starvation. The father, son-in-law and daughter of the family in which we are interested all die during the narrative, which is a faithful portrayal of the gist of the book. There is a love story intertwined with it all, and the offering teems with an interesting and true commentary on human nature. F.

"A MODERN VENDETTA," SELIG.
Feature, Released Feb. 2, on General Film Programme.

"THE FATAL WEDDING"

Klaw and Erlanger's First Film Production, Made in Connection with the Biograph Company. Based on Theodore Kremer's Melodrama of the Same Name and Produced in Three Reels. Released as a Special Feature.

Though it may not be in the critic's province, after viewing The Fatal Wedding, one cannot help expressing a feeling of amazement that such a cheap, hackneyed subject should be chosen for the opening gun of a new feature service. When one knows that Klaw and Erlanger have on hand some really wonderful productions ready for release, the choice of The Fatal Wedding does not, to say the least, imply a proper appreciation of the progress the motion picture has made.

The story of The Fatal Wedding really needs no repetition here for it has been repeated in fifty-seven dozen varieties since plots were plots. The adventuress seeking to ruin the happiness of a young married couple, the "papers" she signs, and which later rise to thwart her, just as she is at the altar steps about to be married to the hero, have been left in the dim past by both the spoken drama and the motion picture.

As a film production, The Fatal Wedding is only ordinary. It gets off to a very confusing start, leaving us in doubt as to the identity of the characters until well on in the reel. Switchbacks, used with a reckless abandon, aid this haziness. After it is well on its way, The Fatal Wedding becomes a purely mechanical story, averagely well acted (which is about all the roles offer the players), and fairly well staged. The end is always in sight, for no apparent reason at all a counterfeiter's den is introduced, and even an impressionable theater audience greeted with laughter the spectacle of the heroine rushing up the church aisle waving the "papers."

We would prefer not to go into further details on The Fatal Wedding. We would prefer to wait for some of the good things which we know K. and E. have in store. The Fatal Wedding marks no new epoch in motion pictures, as some of our daily newspaper critics have said, unless it be one of retrogression. W.

SCENE FROM "TREASURES ON EARTH," LUBIN.
Feature, Released Jan. 29, on General Film Programme.

"THE DAY OF DAYS"

Four-Reel Production by the Famous Players Film Company. Adapted from the Book by Louis Joseph Vance. Released Jan. 20.

Percival Sybarite ..... Cyril Scott
Marian Blessington ..... Sadie Harris
Bayard Shaynon ..... Dave Wall
Brian Shaynon ..... Arthur Donaldson
George Bross ..... Leonard Grover, Jr.
Violet ..... Miss Halsey
B. Penfield and Haiti, the beggar ..... Hal Clarendon
Mrs. Inch ..... Anabelle Dennison
Boarding House Mistress ..... Julia Walcott

Being an "Extravaganza of Metropolitan Adventure," the production, The Day of Days, would be expected to be more or less thrilling; and in place of being "less," it is "more." Since the Famous Players first made their bow to the screen public no more complete production has been presented by them. The detail of the picture is little short of perfect; and as for the action, it is quite as natural as if the scenes had been followed in their original haunts.

Cyril Scott opens the story. He plays the role of a bookkeeper, who longs for adventure of some sort to stir the uneventful life which he exists. He dotes on prize fighters and exercises profusely every morning before making his "late" appearance at the office. Cyril Scott plays as though he had not the slightest idea that either a camera or an audience were within forty miles of him; in other words, he plays with the utter abandon of the true artist.

The characterisation of the play is exceptionally fine; and one of the notable points about the production is that it has been unusually well cast. George Bross, as Leonard Grover, Jr., makes a decided hit. Hal Clarendon's work stands out with the vigor of conception usually attributed to him. Sadie Harris, Anabelle Dennison, and Julia Walcott also impress themselves well upon the memory of the spectator.

All of the remarkable events of the story are woven about the disappearance of the heiress, Marian Blessington, whom the executor of her father's estate has determined to marry to his son and thereby gain further control of the girl's fortune. It happens that she is boarding in the same house with Percival Sybarite, where they become attached to one another. She is discovered in a department store, where she is at work behind the counter. The broken threads of incident are from here on very cleverly woven together. Young Shaynon, being apprised of Marian's whereabouts, visits the department store, invites her to a bazaar, is seen by a wife that he already has, the girl is confronted by the wife who, taking in the situation in an inkling, invites the girl to go to the same place with her, and there she denounces him. Shaynon now begins to play his real game when he gets a crook to act as chauffeur in his automobile. The two women entering the machine together, Mrs. Inch is deposited in her own home, but the unfortunate Marian is locked up in a garage, where later Sybarite finds her. Sybarite is brought into the secret by being found in a gambler's den when a raid of the place occurs. He gets out over the roofs of the houses after stealing a sleeping policeman's coat and cap. The raid of the den, the chase over the house tops, over courtyards, and into the house of Mrs. Inch, who tells him where Marian has gone, or where she believes she has gone, is something worth while seeing. Then there is the raid of the garage when, at last a message intended for Shaynon is delivered into the wrong hands and the police have been informed of the circumstances surrounding the abduction of Marian, and where also Sybarite delivers her from her prison. Later they find a clergyman, who marries them. One of the best situations of the play is where the Shaynons, father and son, are sent for and Sybarite in the devil's costume, which he has stolen from a masquerader in his flight, clasps his bride in his arms, defying the fortune hunters. M.

"THE MASQUERADER"

Two-Reel Feature Made by the Kalem Company. Under the Direction of Carlyle Blackwell, for Release Jan. 28.

Black, society parasite ..... Carlyle Blackwell
Sybel, adventuress ..... Jane Wolfe
Mildred, heiress ..... Louise Glaum
Sloane, shyster lawyer ..... R. C. Hadley
Gerald, young broker ..... Thomas Harrison

This is a two-reel drama almost exactly divided into two distinct and different parts by the ending of the first and the beginning of the second reel. The first reel is a complete play in itself, interesting, well directed, capably acted and finely staged. The second reel uses some of the characters of the first reel, and introduces others in order to carry out the story to completion and thus constitutes an entirely different play. This is not quite so interesting as the first reel, but has the added advantage of having some of the principals already introduced. The whole of part two is anti-climaxial. The offering as a whole, therefore, is of poor construction, but gives a telling story, and with acting that stars the characters of the play rather than the players themselves. This is as it should be in a well acted production. The breaking up of the play into

VITAGRAPH.

6 a Week---"LIFE PORTRAYALS"---6 a Week

"TAINTED MONEY"

"THE RETURN OF JACK BELLEW"—Drama — Monday, Jan. 26
He comes back as if from the dead. His enemy jumps into the sea in fear. Jack is joyously received by his sweetheart. JACK MOWER, ROBERT THORNBY and JANE NOVAK are the principals.

"PICKLES, ART AND SAUERKRAUT"—Two-Part Comedy — Tues., Jan. 27
Art is not very nourishing. "Hash" are more satisfying. His artistic temperament has full sway, during his wife's absence. He goes the limit. SIDNEY DREW is an artistic cut-up.

"SCOTLAND FOREVER"—Comedy — Wednesday, Jan. 28
HUGHI-MACK loses his pants. Thanks to Scotland, he goes without them and makes a big hit with everybody in town.

"THE LITTLE BUGLER"—Military Drama — Thursday, Jan. 29
He appears when the tide of battle is against them. He[illegible]ours da the bugle call and Victory supplants defeat. BUDDY HARRIS is the lead.

"THE LUCKY ELOPEMENT"—Comedy — Friday, Jan. 30
Their elopement brings them a cool five hundred. Leads to the capture of a poup[illegible] of crooks and a whole lot more excitement. RALPH INCE and ANITA STEWART are the elopers.

"THE LOVE OF TOKIWA"—Two-Part Drama — Saturday, Jan. 31
Seeking the Heaven of the love she thought she had lost, she loses her life. She escapes a brutal suitor and a life of bondage. MARGARET GIBSON, WILLIAM D. TAYLOR and BERTIE FITZAIRN are the leads.

SIX-A-WEEK

"HOW GOD CAME TO SONNY BOY"—Drama	Monday, Feb. 2
"CAUGHT WITH THE GOODS"—Two-Part Special Feature Comedy-Drama	Tuesday, Feb. 3
"HOW BURKE AND BURKE MADE GOOD"—Comedy	Wednesday, Feb. 4
"LINCOLN, THE LOVER"—Historical Drama	Thursday, Feb. 5
"MARRYING SUE"—Comedy	Friday, Feb. 6
"TAINTED MONEY"—Drama. Special Feature in Two Parts	Saturday, Feb. 7

The Vitagraph Company Releases a Special Feature in Two Parts Every Tuesday and Saturday. A Comedy Every Wednesday and Friday

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two distinct parts robs it of most of its dramatic possibilities. The title is well chosen as depicting the spirit of the last part of the offering. Carlyle Blackwell as the director has done exceptionally well. As an actor he fails to impress us this time, perhaps through lack of a sympathetic part. Jane Wolfe and Louise Glaum, as the female interpreters of the parts, do equally well as the adventuress and the society heiress.

The adventurer is about to marry the heiress, whom he truly loves, when a former accomplice turns up and he is led away to jail. Years later, when the girl is once more engaged, some letters that she wrote to her former fiance get her into trouble, but this time the latter comes to the scene in a new role, and by helping her manages to have her wed happily.

F.

GOOD PALS"

Two-Reel Feature Made by Pathe. Released Jan. 17.

John Kane ..... Charles Burnell
Beatrice, his daughter ..... Marguerite Risser
Jane Kane, his cousin ..... Beatrice Moreland

This two-reel pathetic drama opens with a scene splendid for its atmosphere, proper introduction to the characters, and unusual length. After that it suffers a relapse and continues in this state for the rest of the reel. One thing of censure in this part of the film were the tame bears. In our experience the introduction of these supposedly wild animals usually succeeds in spoiling whatever realism that part of the play possesses. The interest in the first reel is diffused. In the second reel the play comes to life. The real plot of the story is about how the lovable little girl is mistreated by her cousin, her legal guardian. When the father comes home again, having been thought dead, every wrong is righted and the film ends happily. This subject should not have occupied more than one reel. The rest is a superabundance of material only slightly vital to the main theme. The acting of Beatrice Moreland, the cousin with the two personalities, was the best bit of screen interpretation shown. She represents a sort of Jekyll and Hyde personality and does it with consummate art. The dog was another likable feature of the film. There is nothing but praise for the photography, setting, and details of direction. The father goes away to sell his Western ranch and is left for dead by some thieves. Then the cousin shows her true personality by mistreating the daughter of the absent father, who is legally dead, even to locking her in the garret. The father arrives home, and the aunt dies of heart failure, but why this latter event was necessary we do not know.

F.

"TOO LATE"

Two-Reel Feature Produced by the Selig Company for Release Jan. 19.

Johann ..... Jacques Jensen
Elsa ..... Dolores Cassinelli
Mendelssohn-Bartholdy ..... John O'Hara
His Wife ..... Marion Carmack

This is a pretty, likable, novel and highly artistic film offering in two reels that utilizes to the full the possibilities of the screen picture. It consists, in the first reel, of the reminiscences of the old master musician seated at his favorite instrument, the idle chords bringing to his mind, by means of double exposure, the incidents in his sad career. In the second reel we see him pining way, with the wife that left him for a more frivolous minded man coming to his dying bedside, repentant, but too late. This is the bare synopsis of what should be a very touching masterpiece of the film art. Due to an anachronism in one sub-title, the film unfortunately takes on an air of mystery, which leaves us at the last with an air of incredulity. The sub-title referred to said, "Fifteen Years Later," when, as a matter of fact, there was only a short lapse of time. In spite of this unfortunate error, the film was so prettily presented that it was a decided treat to the eye, even though the subject was entirely incomprehensible. At times some of the most famous composers of the time were shown on the screen with more or less fidelity. Also, there are times when the interest seemed to lag; but, as stated, the play was much better than worse, there were so many good features to its credit that the errors will be overbalanced in the general scale of its worth. The acting of Jacques Jensen in the part of the old musician was of the most impressive, strong, and unforgettable kind. The other characters in the play played their part most ably, but as there was not much close-up photography in use, this gave them very little chance for the highest kind of discernable interpretation.

F.

A New England Idyl (Broncho, Feb. 4).—A two-reel feature by William H. Clifford. This is an average drama of home life and the matrimonial question, worked out with a good deal of film generalship and artistry as to scenic effects. The offering is permeated by a wholesome moral atmosphere, and the difficult situation is handled in a clean way. The situations are interesting throughout. It is a complicated plot brought out on the screen in a comprehensive way. Leah Mitchell, Frank Bernaste, and cast give a very believable interpretation. The story is about marriage, and how the aristocratic barriers of a New England family were broken down when a chorus girl married the scion of the house.

F.

AMERICAN-ECLAIR

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NEXT—The Man of Destiny—Feb. 7

GEORGE A. LESSEY — The Mystery of the Dover Express; The Witness to the Will; The Mystery of the Tainted Wire
NEXT—The Story of the Willow Pattern—Feb. 10

FEATURE FILMS

"THE CAST OF THE DIE"

Two-Reel Production by the Essanay Company. Released Jan. 16.

The Son ..... Fred Church
His Father ..... Carl Stockdale
His Mother ..... Myrta Bellis
His Wife ..... Eleanor Blevins
His Child ..... Lois Ingraham
Grocery Keeper ..... Harry Todd
His Daughter ..... Josephine Rector

With an exceptionally fine cast, good photography, and everything else in its favor it must be admitted that certain situations that are startling in effect have been manufactured for the occasion and then lost sight of. Nevertheless, the picture is of much more than ordinary interest. The son of a respectable old counle gets work in a grocery store. A day or so after he has commenced his new work a rat steals a bill out of the cash box. The old grocer accuses his assistant of the theft, and on the second instance of the same kind he sends for the police. The young fellow, realising the situation, strikes right and left and make his escape.

Later we find him in the West, married and happy. The shadow of the former accusation is not satisfied to remain where it is, however, and an inkling of his whereabouts being given the police authorities in his own home town, detectives are soon on his tracks. It is now that a peculiar circumstance happens, which buries forever the grim specter. A man wandering about through the hills is taken for the supposed guilty one; he is shot by the pursuers and carried into the identical cabin of the man whom he is supposed to be. Picking up a letter that has happened to fall on the bed, he reads it, and learns the truth about his benefactors. With his remaining strength he writes on the paper that he is the man who committed the theft, and the detectives entering the cabin and reading the note, are none the wiser, and the couple, with their baby, are left to live their life in peace. M.

"THE PLAY'S THE THING"

Two-Reel Feature Produced by the Domino Company from the Scenario by Thomas H. Ince and William H. Clifford. For Release Feb. 19. Directed by Walter Edwards.

Clifton Boyle ..... Walter Edwards
Nell Boyle ..... Leona Hutton
Weiss ..... David Hartford
The Manager ..... Robyn Adair
The Old Lady ..... Mrs. Hunt
Doctor ..... Chester Whitey

This is a two-reel feature drama of revenge pure and simple. The motive is bad. The production is good. The play has been put on with the usual care that the Domino Company gives to all its plays, if with a little less color. It seems as though they could do better with an Irish drama or one of the early Colonial days than with one that deals primarily with the stage—their own atmosphere. The story builds up with great impulse to the absorbing climax, after which the offering falls and ends rather lamely with an anti-climax that is most improbable. But up to the scene of the duel it is good. The development is rather hasty, but this does not detract from the great dual scene as the strongest part of the play. The acting by Walter Edwards and David Hartford calls forth the highest of praise. In an atmosphere that each can thoroughly appreciate they have put into their respective parts the best and most logical interpretation.

The actor determines to revenge the death of his sister and the baby also, which died at birth. The man he is after gets an engagement in the same company and in the duel scene they are the rivals. The actor takes the rubber tips from the foils, sharpens the points and in the duel scene we see the fight on in good earnest, although the audience does not know it. He kills the man. Later he is exonerated by a coroner's jury. F.

Her Life For Liberty (Inter-Continent Film Company).—The play has been manufactured in Italy near the scenes of the battle of Volturno, a struggle between the Garibaldians and the then reigning Bourbons. This play is a distinct success for several reasons. Its greatest value is as a photographic achievement, in which the camera effects, aided materially by the developer's art, has achieved an unusually beautiful background for the eyele of pictures which a touching plot of the story reveals. As another phase of its distinctiveness the story tells of the Italian struggle for liberty, always a sympathetic subject, and is acted by Italians, and comes to us with all the breadth of the Italian emotionalism, excitement, patriotism, and atmospheric picturing that would be hard to surpass. It also shows the almost continuous fighting between the two factions, but not the hit or miss sky-high shooting that is common with most of our offerings of this ilk, but carefully coached aiming, realistic shooting that lends the conflicts the last word in realism. These are the principal points. There are numerous others worthy of praise. Among these are the excellent scenes at the church, the large and effective use of tints, and the acting by Signora De Leonardis, and Signor Cattaneo. A prologue puts us in touch with the feeling of the offering, after which the rather simple plot unwinds as the Bourbons and the Garibaldians battle, the latter for liberty, while the peasant girl, who has already lost her father, carries the message asking for reinforcements and is killed herself. The pathos of the offering is gotten out of the deaths in the girl's family, and all the rest is scenic or military. F.

The Awakening at Snakeville (Essanay, Jan. 2).—A two-part comedy of an exceptionally mirth evoking character is presented in The Awakening at Snakeville. Margaret Joslin and Augustus Carney hold the reins of the comedy, and do so with more than the ordinary amount of comedy sense. Alkali Ike, the much-abused slave of Sophie Clutts, is tempted by his companions to give Sophie a sleeping potion in order that he may, for a brief space, escape from the household chores and the persecution of Sophie to come to their shack for a game of cards. Needless to say his efforts to administer the potion successfully are fraught with considerable amusement, and when at last a glass of cider forms the instrument of conveyance, and Sophie drops over on the way home from the grocer's where the dose is administered her, his efforts to bring the cumbersome Sophie back to the shelter of her own roof surpass in comic presentation any of his previous efforts in the play. With a rope fastened about Sophie's waist he manages to drag her to the brink of an embankment, over which he rolls her. His delight at the ludicrous figure presented by Sophie is the cause of his own precipitation over the bank by the same road. At last a good-natured white displays is prevailed upon to perform the labor of hauling Sophie home. In the climax of the picture is one of the best bits of comedy which has been seen in picture for some time and which is constituted of a happy combination of pantomime and business. Sophie has now awakened; Alkali Ike has himself unwittingly partaken of a dose of the potion, having forgotten that the bucket of water, some of which he had hoped Sophie would drink, had not been replenished with the pure article; the shack to which Sophie immediately hies her becomes the scene of a collective trouncing. Here it must be said that the director is entitled to a great deal of praise for the manner in which he has arranged and connected the scenes. At last the awakene to find Sophie caressing him with considerable vim. The picture certainly backs up its title. M.

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LICENSED FILMS

The Moth (Lubin, Jan. 23).—This is a subject of strong possibilities, but weak development. It does not get under the skin. The plot is about the inequality in ages of the young girl and the old man. The final scene, where the youthful lover of the girl sends her back to her dead husband, is absurd from the standpoint of probability of human actions. However, it makes for just that much more emotional film, although, as said, the emotion does not "get" us. This moth flutters close to the flame, and finally has her wings severely singed, but not in the usual way. However, the film gives the possibilities for some fine acting, some great photography, and that is about all. George Terwilliger wrote the scenario, which was produced by Harry Meyers. Rosemary Theby is the moth. Harry Meyers plays the friend, Hart Metcalfe plays the other friend, while Percy Winters is the senile husband of the attractive young wife. Once again: the acting was great. The wife flutters from one young man to another, since her husband is in his advanced years. Finally realising the state of affairs, the old man takes poison. F.

The Perplexed Bridegroom (Vitagraph, Jan. 23).—This film produces a perplexed spectator. The plot is too complicated for its short length. The fact that the scenes are taken aboard a moving ship should lend additional interest were the location better used. Maurice Costello has appeared to better advantage than in the present offering. Clara Kimball Young is fair. W. V. Ranous does the best of all; as the old man he is extremely likable. The author is Eugene Mullin, while Mr. Costello staged the play himself. The story starts out by making great pretensions, but at the climax ends flatly. The sleepers think the detective is after them, and it turns out that he is, but he gives the bride the warrant for their arrest, which she throws overboard. That ends it. F.

Doc Yak, Moving Picture Artist (Selig, Jan. 23).—This is another of the magic pen pictures by the cartoonist, Sidney Smith. It continues the troublesome adventures of the strange creature, Doc Yak, who breaks into the moving picture field, in spite of preliminary trouble with his auto, falls after 500 feet. F.

His Guiding Spirit (Selig, Jan. 20).—This film represents a carefully prepared piece of work on the part of all concerned. It is the story of a young man to whom his aunt, left and by the death of her brother and lover in the Civil War, has given her sole attention, until at the age of thirty we see him an ungrateful, dissipated individual. The aunt dies, and by remarkably fine double exposure work, her spirit is seen to follow him everywhere. He reforms and marries. M.

The Conqueror (Essanay, Jan. 20).—Ruth Stonehouse and Richard Travers and Bryant Washburn are the central figures in this picture; although it is hardly fair to mention names in the present instance, so well have all the cast acquitted themselves. The story of the film is an especially well-constructed one. A girl, who has lived in the slums with a wicked brother, runs away and gets honest employment. In the end she denounces her brother to the police, and marries her employer. The production is particularly attractive. M.

A Night on the Road (Essanay, Jan. 23).—This tells the story of one night's adventure at an inn on the Mexican border. The picture is well told, and Fred Church, who plays the role of the traveler whose life the desperadoes attempt to take, and whose real rescuer is the daughter of the inn keeper, does exceptionally good work. M.

Decoration Day at Old Soldiers' Home (Vitagraph, Jan. 23).—This is a short film showing the ex-inmates of the Republic at the home in California, where they are passing away their last days. The film is a patriotic subject filled with pathos and patriotism. On the same reel with The Perplexed Bridegroom. F.

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"NOTORIETY" HEADLINERS

Pacific Screen Colony Protests Against Cheapening of Stage and Films by Featuring Notorious Persons—Gossipy Coast Notes

LOS ANGELES (*Special*).—The film colony of the Pacific Coast has arisen in arms to protest against the introduction upon the stage or in film of anyone who has gained notoriety by crime and degeneracy. The last straw was the proposal of a theatrical engagement of Mrs. Lola Statler, sweetheart of Ralph Farris, a condemned murderer here. Under the conditions of her contract she would be appearing before a vaudeville audience in song and dance at the hour of her lover's execution. The incident follows a long list of happenings of similar character which have aroused photoplayers to highest indignation here. In some cases the film profession has been the sufferer.

The protest, written and signed by hundreds of well-known studio actors and actresses who oppose the Statler appearance, has been published in the local press.

The return of the Biograph forces was a great success. The clouds gathered on schedule time and it rained five days straight. Any time the annual appearance of the Bio robins fail to bring moisture, it is an off year. After receiving the prolonged and effusive greetings from the entire colony, Dell Henderson, Lee Dougherty and other deck hands merrily proceeded to cover the sets, dig drain ditches in the studio lot and otherwise enjoy themselves. If permitted the producers will resume picture operations Monday. Dougherty, now superintendent of production or words to that effect, appeared in Los Angeles wearing a new suit and a near smile. Fellow members of the Grouch Club had to be introduced to their worthy president. Mr. Henderson, generalissimo of the forces here, went out and kissed all the ancient props and then beat it for the Photoplayers' Club, where an impromptu reception was held for the returned prodigals. The renewed activity in the Bio yard made the colony picture complete, as it were. The proud force, 101 strong, wafted in by special train, according to allegations of members, many of whom seldom stray from the paths of truth.

Kathlyn Williams, the queenly leading lady of the Selig feature forces, who has been selected to lead the grand march with President Mace at the Photoplayers' ball Feb. 14, not only has the loyal support of the film colony, but enjoys a social following in Los Angeles which will mean an added contingent at the annual event. Incidentally the stupendous publicity attending Miss Williams's most recent pictures, The Adventures of Kathlyn, has impressed the name and personality of this beautiful woman even more forcibly upon world-wide audiences.

That nifty organization, the Static Club of Los Angeles, composing the crack-a-jack camera men of this great colony, scored a fine success with its first public affair, a ball. Little Mary Pickford led the grand march and was followed by a brilliant aggregation of film people and their friends of the audiences. The camera men incidentally proved themselves capital fellows as hosts in addition to their prowess behind the crank. A nice fund resulted for the enlargement and further furnishing of the Static Club's quarters.

The Mutual hosts are gathering somewhat slowly, but with a surety for greater efforts here, meaning D. W. Griffith's large contingent. Already the Kinemacolor studio is alive with Reliance people, all busy with pictures. Soon Mr. Griffith himself will begin turning 'em out with an added company. A real acquisition to the ranks was the acquiring of John B. O'Brien, the director, well known for his successes in past film efforts and one of the most positive-minded members of the male persuasion extant. This debonnaire member of the colony already has completed two strong Reliance offerings, The Psychological Moment and The Man. Mr. O'Brien formerly was director for the Universal. He also is one of the de luxe members of the Photoplayers' Club.

Eddie Lyons, that rare comedian lead of Al Christie's fun-makers, has just concluded the most difficult role of his young career as the "honest" elevator boy in She Was Only a Working Girl. Eddie says he has been honest several times previously, but a two-reel comedy requires two whole weeks of constant application. Quite a strain. Leo Moran, another acknowledged comedian, was the cruel child stealer in the same production. He also wanted to see his name in print.

W. A. Russell, for five years the property man of the Essanay, passed away here a few days ago and was interred at beautiful Hollywood cemetery, loving associates and acquaintances of the local film colony attending to these ceremonies. Mr. Russell had been ill for some time. The Photoplayers raised a fund with which to send the invalid to Arizona, where, it was hoped, his health would be restored. He died the day before the date of starting. Mr. Russell was a native of Omaha.

Harrington Reynolds, the well-known actor, has taken to the films. He is a member of Thomas Ince's company at the Santa Ynez canyon studio.

One of the handsomest film theaters in the United States, according to General Film officials visiting Los Angeles, is Theater de Luxe, located not in the business or theatrical district, but three miles from Broadway in the exclusive Westlake district. F. L. Schaffer, a young but progressive business man, is manager and part owner. The plant is complete from luxurious front, decorations, furnishings and carpetings to a marvelously complete and down-to-the-minute projecting room. The venture, a daring one, seems to be a success from the very inception.

Again the relentless Otheman Stevens, dramatic critic of the Los Angeles *Examiner*, has "discovered" another one of us. This time the Corsican has exposed Charley Murray, the Biograph comedian and director, once of the famous stage team of Murray & Mack. Stevens without compunction announces to the citizens of Los Angeles that Mr. Murray started in the film business for $5 a day, but adds the cheering news that he has had a raise since.

Charley Clary, the corking Chicago actor sent here to play a great role in Adventures of Kathlyn, is having a terrible time of it. He already has worn out two sets of whiskers in playing the fiery Prince Umballah, and is incarcerated for days at a time in a suit which shuts off his circulation at every joint. He mournfully declares that Chicago seems to move further away each day.

A correction. Burton King is putting on films for the Mutual programme, not Warner's features. His is the Usona brand. The studio is in Glendale.

The Kalem studio on Fleming Street is being enlarged. The new stage will measure 84 by 50 feet. The offices are very well appointed.

Frank Montgomery had quite an attack which hinted of appendicitis. The doctors whetted their knives and proposed to look into it. Frank decided to get well and again is directing Indian pictures for the Kalem, his appendix intact. W. E. WING.

"EVANGELINE" IN FILMS

Canadian Bioscope Company Has Strong Feature to Start Service With

Coming as it does in the midst of the present spasm of photoplays verging on the indecent the announcement of the production of Longfellow's Evangeline seems as a breath of fresh air from the green fields of Arcady. The title itself suggests freshness and purity and a picture which should leave one better for having seen it.

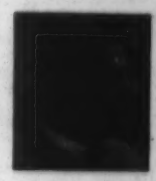
The picture produced by the Canadian Bioscope Company is the result of several months' experimenting and a considerable outlay of money, and is the first of their productions they have deemed worthy of the American market. Every scene was made in as nearly the authentic location as history or tradition could locate it, and with the cooperation of the local authorities who have endorsed the picture.

H. T. ("Tom") Oliver, vice-president and general manager, the man responsible for the camera work and much of the direction, is very enthusiastic over the film and the outlook of the company for the future. He said: "The Canadian Bioscope Company is backed by some of the richest men in the Dominion, who are intensely interested in the development of the motion picture aside from the financial returns. These men have instructed us to go ahead and produce the finest pictures possible, regardless of expense, and we are doing it. All the dead wood of the old producing company has been weeded out, mistakes have been rectified—and incidentally we have profited by them—so that with our present organization we can turn out as fine pictures as anyone."

Temporary offices in charge of Clarence Schottenfels have been opened in the Candler Building pending the selection of a large suite. It is rumored that negotiations are under way for A. H. Sawyer to handle the product of the company.

KEANE TO COMMENCE OPERATIONS

James A. Keane, who has been in New York for the past six weeks in the interest of the United Keanograph Film Manufacturing Company, of Fairfax, Cal., returned to the Pacific Coast last Saturday afternoon. Mr. Keane has satisfactorily arranged many business details during his stay, besides engaging desirable people to complete his company of people and mechanical staff. The plant at Fairfax is now ready for immediate operation, and upon his return the camera will begin to grind upon a big six-reel subject which Mr. Keane has had in mind for some time. The proper marketing of their product is one of the many things studied while in the East.



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Eleanor Blanchard
CHARACTERS

Robert C. Smith
PHOTOGRAPHER

CURRENT RELEASES:
THE INSPECTOR'S STORY—Two Parts
THE BATTLE OF SHILOH—Four Parts

SCENE FROM "TRAPPED," KALEM.
Feature Released on General Film Programme.

REVIEWS OF LICENSED FILMS

The Charmed Arrow (Selig, Jan. 21).—A one-reel drama of the prehistoric period. We do not like to say that any film, into which a director has put the best that is in him, is very poor, but such is the case with this offering. The lighting is some of the poorest that we have ever seen, due partly to the lighting and partly to the direction of the actors whose faces are often in shadow. The plot is unsatisfactory from any dramatic angle. The sudden switch to the disembodied soul and his wanderings through the centuries, with its reincarnation in the present age, is all extremely faulty from a film standpoint. This film brings out the frequent comment on this coterie of subjects that the actors of modern times have not the physical development to portray their prehistoric and better developed forefathers. In spite of its many faults, it is a rather novel conception—but with very poor execution. The prehistoric man is given a charmed arrow by the medicine man, and, losing the arrow, is forced to wander through the ages until he meets the reincarnated soul of his former existence. F.

Love's Old Dream (Vitagraph, Jan. 21).—A one-reel comedy that starts poorly and ends well, picking up about the middle of the reel. It is a John Bunny picture, with the best part played by the excellent Flora Finch. When the plot deteriorates at the beginning there is no merit to the film, while when it improves toward the end it becomes highly interesting, and no fault can be found, besides which it brings out many a hearty laugh. The scenario is by Ray L. McCardell, and was staged by George D. Baker. John Bunny, Flora Finch, and Ethel Lloyd take the leads among the humans, while "Jingo," the chimpanzee, does and "Gasoline," the setter dog, hold the animal reins with interesting distinction. Bunny is the professor who is courted by the ambitious spinster. She arranges to take a photograph with the professor escorting her, but the camera goes off at the wrong moment, so that at the breach of promise suit she is laughed out of court. F.

The Man of Destiny (Edison, Feb. 7).—This portrays, we are told, a true incident from the life of Napoleon, adapted to the camera by Preston Kendall. The offering is naturally interesting because of the figure of Napoleon, played with only fair success by Charles Sutton. The film is really a series of events related closely to the incident which the film attempts to describe. There is a most believable atmosphere about the offering, and scene of the settings are exceedingly pretty. The climax fails to hit and a bit of the improbable. The final ending is tame, and changes atmosphere completely from what precedes it. While this offering is fairly interesting, compared to the other artistic Edison outputs, it falls slightly below the average. Mary Fuller as the princess enters into but two scenes. William Bechtel, Harry Eytinge, Mare McDermott, and Mrs. William Bechtel are among the leads who act with success. The first part of the legend concerns the young Napoleon and some friends who gather yearly to dine in memory of a departed friend, who has left a sum in his bequests to maintain this annual dinner. Years later, when the Republic is established, Emperor Napoleon returns to the same inn and meets one of the same company, all the others having been put to death by the Commune, the waiters and servants being high up in the ruling of the Republic. F.

Three Pairs and a Cat (Pathe, Jan. 21).—This is a comedy occupying the most of a reel with at times some of the funniest and essential scenes that make for laughter but with too much material for the space devoted to it. It would make a first-class comedy of a longer length, although it is rather far fetched. There are a great many characters, and the interest at times seems diffuse. But there is so much to recommend the play, such as the idea behind it, and there are so many good points in the mechanical work of picturing the play that the good far excels the bad. Dick Haley, Mrs. Stewart Smith, Mr. Lefevreu, Lillian Conner, Mr. Miles, and Betty Emerson comprise the efficient cast. The man across the way shies a shoe at the backyard cats, and the shoe lands in the lap of a man asleep in the other apartment. And then the man's wife comes in and the complications thicken, her suspicions being increased by the entrance of a female Raffles. Altogether, it is a thoroughly laughable mix-up, which has to be straightened out in court. F.

At Home With the Heron (Pathe, Jan. 21).—A short scientific subject on the same reel with Three Pairs and a Cat. Interesting. F.

The Indian Ambuscade (Kalem, Feb. 7).—A one-reel Indian drama—or shall we say slaughter—with all the Western characters known to literature or film precedent faithfully introduced at one point or another. The caravan of immigrants wends its way from one settlement to another, until there is just room for the Indians to attack them for the second time, having been repulsed the first time. And that is all there is to the film. No plot, no interest, no suspense. Just the attacks and the immigrants wending. Of course, it is put on with a good deal of local color, and the atmosphere all the way through is fine. The film is photographically fine. There is introduced some scenery that is truly grand—even sublime. But this does not compensate for the lack of plot, and no mere treat for the eyes will pass in these days for a successful film offering. The wholesale slaughter at the end is needless and revolting. Frank Montgomery is the director, with Art Ortega, Mona Darkfeather, and Charles Bartlett in the principal roles. F.

Vaccinating the Village (Kalem, Feb. 6).—A one-reel comedy full of bright moments and good acting, a comical conception throughout, but a little hard on the high standard of ethics which doctors are supposed to maintain. Irene Boyle as the sweetheart is entrancingly clever and petite. Mrs. Stuart Robson as the mother of ample proportions is naturally funny. Frank Leonard does well with the part of the rival lover. Marshall Neilan, besides playing the lead, has directed this, his first production since rejoining the Kalem Company, with a great deal of success. The doctor declares the house of his sweetheart under quarantine, and by vaccinating the whole village, for he is the only doctor in the town, makes enough money to marry the girl. F.

Only One Shirt (Kalem, Jan. 16).—This is a very fair half-reel. It affords considerable amusement for any audience. Two pals have only one shirt between them, the only available change having been smeared with ink. The situation when the self-assertive young woman sweetheart of one of them insists on knowing the ins and outs of things is very amusing. Split with The Lord Mayor of London. M.

The Lord Mayor of London (Kalem, Jan. 16).—A very interesting topical subject, in which is included the motor boat race on the Thames and the parade of the middies. M.

The Mysterious Wears (Lubin, Jan. 16).—This is a strong drama, in which the characterization is good. The moral is also good, and the players have done ample justice to the theme. Excellent photography has enhanced every situation, and the production may be said to be one of the best of the week. M.

A Message From Across the Sea (Selig, Jan. 16).—The Selig Company are deserving of considerable compliment. The scene is laid in Holland. The atmosphere of the most appropriate sort. Two young people who love against the wishes of their parents take matters in their own hands and cross the ocean to America. A child is born to the happily wedded pair, and the photograph is sent to both grandfathers. At a motion picture show they see their home town and the old men receiving the babies pictures. Everything ends as we would have it end, with a happy climax. M.

Outey's Vacation (Vitagraph, Jan. 16).—This film tells of the vicissitudes that were in wait for Outey when he went on his vacation. He was the envy of every girl at the Summer hotel, including the one maiden lady, whom Outey, believing that a fire has broken out in the hotel when it was merely the gardener burning some leaves below the window, rescues, and becomes the disrupted hero of the day. Be it known to interested ones that Outey thought that he was rescuing the belle of the hotel. M.

Insects That Mimic (Pathe, Jan. 20).—An interesting study of insects that are not commonly known, which for the matter of protection Nature has provided with peculiar similarities to leaves, twigs, etc. Split with Submarine Mysteries. M.

Submarine Mysteries (Pathe, Jan. 20).—A study of the peculiar forms of fish inhabiting the bottom of the ocean. One of the most interesting and instructive points about this film is a photograph of the magnificent embryo of the dog fish. An exhibition is also given of its birth. M.

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LEADS
DIRECTION OF HARRY C. MYERS, LUBIN FILMS
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Edwin August
Star, Producer, Author
Universal

DIRECTOR AND LEADING MAN
JOHN E. INCE
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Current Releases: { The House of Fear—Two Parts / A Servant of the Rich

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Director—Famous Players Film Co.
Current Releases: { JOHN [BARRYMORE in AN AMERICAN GENTLEMAN—Jan. 16th / CYRIL] SCOTT in THE DAY OF DAYS—Jan. 30th

EARL METCALFE
LUBIN FILMS—SECOND SEASON
LATE RELEASES
"The Momentous Decision"—"The Scapegrace"—"The Smuggler's Daughter"—"Partners in Crime"—3 Parts

HUGH JEFFREY
LEADING BUSINESS RAMO FILMS
Direction of WILL S. DAVIS

The Devil's Assistant

IN TWO PARTS

A most powerful story superbly acted. The story of a drunkard's daughter who fights her inherited tastes only to succumb to the tempter in the guise of an artist.

Released Thursday, Feb. 26th

SCENE FROM "THE PARASITES": RETRIBUTION FINDS THE ADVENTURESS

The Parasites

IN TWO PARTS

A very fine story of a too easily influenced young man who falls into the toils of a band of crooks led by an attractive woman. His experience saves his father.

Released Saturday, Feb. 28th

PRODUCED BY

PATHÉ

NOTE: ANY EXHIBITOR DISSATISFIED WITH THE PRESENT SERVICE ON PATHÉ PRODUCTIONS IS REQUESTED TO WRITE TO PATHÉ FRERES, 1 CONGRESS STREET, JERSEY CITY, N. J.

MUTUAL FILMS

The Lackey (Majestic, Jan. 17). — The story of this picture has been written by Pallie Lonergan, and is well adapted to pictures. Not only is the story good, with something original about it, but it has been well handled by both players and director. One of the most realistic of flights that could be imagined takes place between the lackey and an escaped convict, a criminal who had some time previously been sentenced by Judge Stevens, in whose house the lackey is employed. Lamar Johnston plays the lackey and handles the role in a most satisfactory manner. But it is for Andrew Robson, who plays the role of the judge to carry off the laurels for artistic and forceful pantomime. Mr. Robson has an unusual personality in the picture play, and stands out well whether he has little or much to do. Francesca Billington as Marie Stevens, daughter of the judge, whom the convict uses as his foil when he seeks to avenge himself on the man who sentenced him to prison, is very charming. The convict, entering the home of the judge, throws the latter, who is at his club, into a state of terror by telling him over the 'phone that he is about to shoot his daughter. The lackey whom the judge has that very day discharged for daring to cast longing glances at his daughter, proves himself the hero of the situation, after which, refusing to shake hands with the haughty judge, he leaves the house. M.

Turkey Trot Town (Thanhouser, Jan. 19).—There is not much to be said about this film either for or against it. It appears to us as intensely boring and foolish. Every one in the picture, including the dear little Thanhouser Kidlet, either tangoes or turkey-trots through every scene. There is no doubt at the same time that the average audience would develop paroxysms of laughter over the situation. M.

Her Love Letters (Thanhouser, Jan. 20). —The plot of the story of this picture is not exceptionally strong. There is considerable charm about the production, however, principally on account of the competency of the players among whom are numbered Harry Benham and the Thanhouser Kidlet, and partly on account of the artistry displayed in the settings. In the story Mrs. Carey is summoned to visit the death-bed of her mother. Later, the husband reads a startling notice in the newspaper to the effect that the vessel on which his wife has embarked has been burned at sea, the majority of her passengers perishing with her. Carey, believing that his wife is among the dead, mourns her loss; and one day in looking over her private papers he finds a letter of which he reads only the latter portion, and which apparently is a proof of his wife's unfaithfulness. The wife, returning home, is surprised and grieved at the attitude of her husband, and the matter is cleared up by her when she persuades him to read the commencement of the letter which shows him that it is in reference to her sister and not to her. M.

An Elusive Diamond (Thanhouser, Jan. 23).—David Thompson and Marion Anderson are noticeable in the cast of this picture. One of the thrills of the picture is where Marion Anderson in the role of secretary, so we assume, of the widow who is sending the $20,000 diamond to a friend, having been installed as the messenger, and having been abducted by some crooks, jumps out of an upper story window, and swims to the ground by grasping the bough of a tree. The diamond has been cleverly concealed in a cake of soap, and when she has succeeded in obtaining the police, who soon have the crooks in hand, she reveals the hiding place of the diamond to the great distrust of those who have striven so hard for its possession. M.

What the Crystal Told (Majestic, Jan. 18).—In What the Crystal Told, some very effective work has been done, and perhaps especially from a photographic standpoint. Near the close of the picture some clever effects have been obtained, which have doubtless been made possible by the use of a mirror. The story is of a young girl who is lured down the wrong path by "Happy Dan" Mullen, a ward heeler. Coming home at 5 o'clock in the morning showing the signs of a night of debauchery, her father, angrily, turns her out. We then see her discharged from her place of employment; and, lastly, taken in by some gypsies, she becomes a fortune teller. "Happy Dan," apprised of an investigation of graft that is about to be made by the district attorney, goes to the fortune teller, and it is now that the girl has her revenge for former injury. She tells him to come back the next day at a certain hour, which gives her time to inform the investigation party, who place a dictagraph in the room of the fortune teller. "Happy Dan" is not quite so happy at the close of the picture as at its beginning. M.

The Ring (Majestic, Jan. 20).—The story of this film is fairly interesting. It has been quite well developed, and its commercial value is good. There has been no particular attempt made to make the production an exceptionally artistic one; nor is there a moral of any account to be discerned in its make-up. A young man who has just engaged himself to a young woman who works in the same shop with him finds that engagement rings are expensive. Just as he is pondering the situation he happens upon a beautiful diamond ring, which has been dropped on the street. A young girl, jealous of his fiancee, discovering to whom the ring belongs, is the means of having the young man arrested. The close of the story shows her righting the wrong she has done by telling the truth about the ring. The owner of the ring, upon discovering the situation, and understanding that the ring has not been actually stolen, displays great generosity by presenting the fiancee with the ring, and leaving with them her blessing. M.

At the Potter's Wheel (American, Jan. 24).—This is a story built around the ceramic industry, in which the industrial scenes are taken in the pottery works, and we see the vases and other forms of clay being molded, baked, and finished. Around these scenes is built a most believable scenario, exciting, interesting, and complete. So that we have not only the dramatically complete play, but the educationally valuable offering as well. Sydney Ayres, Jack Richardson, Harry Von Meter, Jacques Jacard, Vivian Rich, Charlotte Burton, Louise Lester, and Caroline Cooke, all take their parts with distinction, if with brevity. The story concerns a girl who was discharged for breaking a vase, and was being hastily sought by the owner of the factory when an artist lover comes to the financial and matrimonial rescue. F.

30 FAMOUS FEATURES A YEAR

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IN FOUR REELS

Released February 10th

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30 FAMOUS FEATURES A YEAR

REVIEWS OF FEATURE FILMS

"A BLOWOUT AT SANTA BANANA"

Two-Reel Feature Manufactured by the American Company. Released Jan. 26.

The Three Guardsmen ..... Sydney Ayres, Jack Richardson, Harry Von Meter
Petaluma ..... Vivian Rich

This is a two-reel Western farce-comedy, with a few diversions in between such as horse racing, catching the greased pig, and other favorite pastimes of the festive Western town on a Fourth of July. The whole of the plot consists in the fact that the three leads are sent to a neighboring city for fireworks, are attacked on the way back, lose the fireworks, and are almost hanged by the indignant citizens for their failure to bring back the pyrotechnics. In between comes the incidental business that makes the film a scream; this incidental business is what "makes" the film. There is one hilarious incident upon another, all more or less a burlesque of the Western type of offering. Signs on the stores read full of fun, the old well-known characters are all mimicked in this satire, and the very action in the plot spells ridicule at the expense of the conventional offering of the play supposed to be staged in this part of the country. The tinting of the scenes, some a sickly green, and many others an off-color pink, was not good, besides mixing the tints so that a scene appeared in one color at one moment and in the other in the next. There are also times when the barenpss of the settings militate against the complete artistry of the production. But, taken all in all, the play is a humorous satire full of the best ridicule of the Western plays and will furnish many a laugh as it unreels its farcical length. The acting by the above cast and a large number besides was all of the most comprehensible and earnest sort. In such a large and evenly distributed cast, no one was given distinction, the result furnishing an even tenor of interpretation. F.

"THE HAND PRINT MYSTERY"

Two-Reel Feature Made by the Kalem Company Under the Direction of Robert G. Vignola. Released Feb. 4.

Mr. Field ..... James B. Ross
Kenneth, his son ..... Harry Millarde
Ruth, daughter ..... Alice Joyce
Rose, daughter ..... Marguerite Courtot
Dick, Ruth's sweetheart ..... Tom Moore

A two-reel feature film that reads interestingly as it runs. The acting is probably the part of the play that carries it along the best. The story is not especially strong, nor is the setting especially elaborate as it should be in places. There seems a good deal of the unplausible about it, and some of the characters with whom we are asked to sympathize commit deeds that do not call for anything but censure. The title is not the happiest selection for the series of events, and the whole point of the play, the finding of the finger prints, led up to with a good deal of mystery and suspense, with many feet of film, is lost in the way the author has chosen to develop his plot. At one point we are shown an apparently empty house, but due to the outdoor settings of the studio the wind blows merrily among the draperies. Why wasn't the telephone shut off in the empty house? There are many other unanswered queries that naturally come to the mind of the critical. Yet it is a good mystery film. The acting of Alice Joyce in a part that was rarely fitted to her talents was the treat of the week. She was great in a part that called for emotional display, lovable in the scenes with her fiance, and at all times attractive, fragile and full of pathos. Marguerite Courtot as the sister is second to Miss Joyce in the excellence of her work.

The son of the house wants money to complete his invention, and the older sister steals all the jewelry in the house to help him. She leaves telltale finger prints, but her lover comes to her rescue and wipes them away. At this critical juncture the brother announces the success of his invention and returns all the jewelry. F.

"LOCAL COLOR"

Two-Reel Feature Made by the Vitagraph Company Under the Direction of Ned Finley. Scenario by Catherine Carr. Released Jan. 17.

Fenton, actor ..... Ned Finley
Anne Judson ..... Ada Gifford
John Judson ..... Logan Paul
Dan Moore ..... Arthur E. Ashley
Preacher ..... W. Scott Freeman

This is a two-reel feature whose best recommendation is that it is presented with plenty of local color. The scenery is typical of the mountainous country from beginning to the end. The story in the mountains is complete and satisfactory in every detail that makes for a complete picture. This is not to say that it is a great picture, and this simply because of the fact that there are a great many offerings of similar nature previously. The end, where the actor, having gotten his local color, plays the part, is not so telling upon the chords of sympathy as the producers would probably wish. The make-ups and the acting were a wonderful aid to the offering. The entire above cast did finely, with precedence given to none.

The actor goes into the Southern mountains to get some local color for his forthcoming part in the Fall. He gets mixed up in a feud between two families, and the girl of the one family falls in love with him. Then he is suspected of being a revenue officer and that sets both parties to the feud, united for the nonce, on his trail. The girl aids him to escape, and they are making away together when she shields him from capture at the expense of her own life. At the first performance of the play, while acclaimed a success, the memory of the past events robs him of all the pleasure he might take at his histrionic triumph. F.

Fatality and Mystery (Features Ideal, Feb. 8).—A wonderfully artistic production in three reels, based on a story that is well adapted to the screen. An excellent cast has been given charge of the characterization, but it must be accorded the director that the larger share of praise goes to him for the arrangement, and the artistic sets provided for the various scenes of the picture. If is as the picture nears its close that we grow most enthusiastic, for some of the most exquisite work of the production is interwoven with the madness of Mary, who loses her reason through an injustice done her lover, which is his incentive for committing suicide. The picture opens with four young girls tripping lightly across the meadows. They meet some gypsies, and one old woman tells her fortunes, foretelling evil for one of them, the Mary of whom we have already spoken. Kriton, a man who is favored by Mary's father, presses his suit; but Mary loves another, Albert by name. Albert has a father who is totally unworthy, and with his entry into the picture a rather unexpected development takes place in regard to Albert. The father steals money from Albert, and Albert, upon finding it out, is weak enough to allow himself to be led into trouble in a gambling den. Kriton, discovering the circumstance, is quick to convert himself into a telltale, and apprising Mary's family of the fact, succeeds indirectly in driving Albert to his ultimate fate. The close of the story finds Mary in her mad frenzy on the shores of a lake where she sees a vision of Albert, her dead lover, coming toward her, and beckoning to her. At the same time Kriton, who also happens on the lake shore, attracts her attention, and it is not quite clear just here exactly what happens, whether she strikes him in a vulnerable spot as she throws her arms about his neck, or whether he dies of heart failure from the shock. As the last scene fades away we see Mary walking out into the water, sinking deeper at every step, gliding, as she believes, into the arms of her beloved one. M.

FAMOUS PLAYERS OF FRANCE IN "THE ADVENTURESS."
Released by Union Features in Three Reels.

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In Two Reels—Released February 9th

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Editorial Director Current Releases
How Bobbie Called Her Bluff—Jan. 28
The Adventure of an Extra Baby—Feb. 16

BIOGRAPH FILMS

FOR THE WEEK COMMENCING FEBRUARY 2nd, 1914

MONDAY

IF IT WERE NOT FOR POLLY

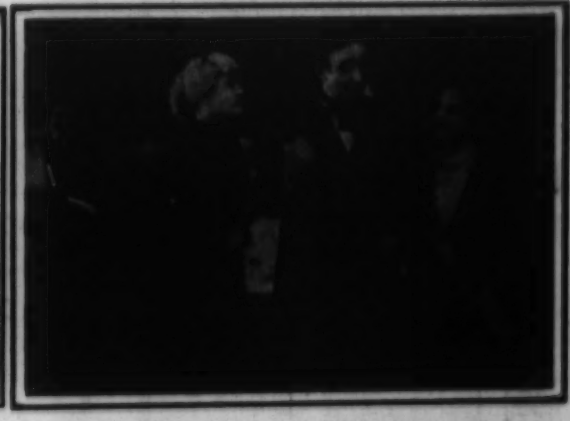
Their Blessed Little Brother has an All-Unconcious Revenge

THURSDAY

THE DILEMMA

The Voice of Blackmail and Error is Silenced

SATURDAY



BEATING THEIR BOARD BILL and THE FADDISTS

Farce Comedies

BIOGRAPH . COMPANY
NEW YORK

REVIEWS OF FEATURE FILMS

"A QUESTION OF RIGHT"

Two-Reel Feature Made by the Lubin Company, Under the Direction of Harry Meyers, from the Scenario by Shannon Fife. Released Jan. 15.

Mayor Hogan ..... Harry Myers
Louise Gray ..... Rosemary Theby
Jim Gray ..... Kempton Greene
Joe Vance ..... Earl Metcalfe

This is a two-reel offering that introduces its rather complex situation clearly and understandably by means of sub-titular explanations. At first one wonders what it is all about, for the character of the girl is not admirable at the beginning. As it unwinds, it turns out to be a film of enthralling interest, a film conquest in two dramatic, soul-stirring nerve-tingling chapters. While it is no wonderful story as far as its strength goes, it does bring out to the full a number of dramatic scenes forceful incidents, and plenty of heart intensity. The scene where the detective enters and accuses the woman of committing the crime is one of the strongest. The acting of the above cast went a long ways towards making this offering what it is. The direction of Mr. Meyers again calls for praise. The setting, photography, and every other detail that makes for successful and artistic picturing is of the highest order. On the other hand, there were a number of weak points in the play as when the detective promises to prove the girl's husband a crook, this being improbable, as the detective would probably lose interest in the girl after her marriage. There are other weak points, but in a play where the good points so far outweigh the slight faults that could be found, this adverse criticism is only by way of commending an excellent film and perhaps suggesting how it might have been made more perfect.

The Mayor is a bribe taker and a grafter, but he persuades his stenographer to marry him. The detective with whom she had been in love promises to show the crookedness of the Mayor. This he succeeds in doing after a number of exciting scenes. Not the least good thing in the play was the large mob scene, where the Mayor was acclaimed and renominated. F.

"THE CONVICT'S STORY"

Two-Reel Feature Made by the Kalem Company Under the Direction of Carlyle Blackwell. Released Feb. 2.

Lawrence, circumstantial victim ..... Carlyle Blackwell
His Sweetheart ..... Louise Glaum
Her Father ..... Chance B. Ward

This is a strong two-reel mystery drama, a synopsis of powerful chapters, and in its peculiar way something new in picture offerings. There are times in the court scene where some legal etiquette is ignored, and likewise in the jail scene where some of the usual prison procedure is eliminated in order to give the film an interesting ending. And in the retelling of the story there are a number of slight variances from the original which an attentive observer might note, but that is about all the criticism that can be leveled at such a good offering. Every feature of setting, clear and artistic photography, direction and believable acting is here presented in its best form. The story itself is the strength of the play. It holds throughout the attention of the spectator. The idea of retelling the story with the missing part to supply the answer to the mystery is a clever conception and detracts in no way from the continued interest in the piece. The acting and the dressing of Carlyle Blackwell once more call for unstinted praise. The others in the case did well with their comparatively meager parts.

The young man leaves the house of his sweetheart, and shortly after, the loss of her necklace is discovered. Suspicion pointing to him, they go to his room, discover the necklace, and he is sentenced to prison. At the jail a philosophical convict is telling the others how he stole the necklace that the young man was accused of stealing, and his whole recital is a repetition of the scenes in the first reel with the addition of those scenes that show how the necklace was stolen. Of course the innocent man is freed and can return to his sweetheart. F.

The Cross in the Cacti (Eclair, Feb. 18).—The Eclair Western Stock company is responsible for the excellence of this two-reel picture. The story is of fair interest, and it has been developed with considerable atmosphere. Two brothers and a girl are the central figures in the picture. Jack and Mark Delano in love with Rose Brown are not on exceptionally friendly terms. Jack, sitting in a saloon, drinking, falls asleep; Mark, entering soon afterward, is given knockout drops by the bartender, is robbed of all his money etc., and is left unconscious in a chair opposite his brother. Into whose hand a pistol is thrust. Jack, upon awakening, thinks he has shot his brother, and flees to the West. Later, Mark, after frittering away time and money through dissipations, also goes West. A series of exciting events take place, such as hold-ups and a pursuit of the supposed villain, all of which ends in the death of Mark. Jack and his sweetheart, who has been the heroine of the situation, wounded in the skirmish, recover quickly, and are soon happily married. The closing scene of the picture shows the cross among the cacti where Mark is buried. M.

CURRENT PHOTO-PLAYS BY LUBIN AUTHORS

LAWRENCE S. McCLOSKEY — SCENARIO EDITOR
The Harmless One
The Sea Eternal (2 Parts)
Coming—adaptation
The Daughters of Men

GEORGE W. TERWILLIGER
The Moth
The Inscription
A Servant of the Rich
Producing—Chas. Klein's The Daughters of Men—The Gamblers

CLAY M. GREENE
The Inspector's Story (2 Parts)
A Waif of the Desert (2 Parts)
Treasures on Earth (2 Parts)
Banty Tim

SHANNON FIFE
Just Chuy's Little Way
A Question of Right (2 Parts)
His Code of Honor

EDWIN BARBOUR
Home Sweet Home (2 parts)
When the Earth Trembled (3 Parts)
The Special Officer (2 Parts)

EPES WINTHROP SARGENT
A College Cupid
The Vagaries of Fate
Her Side-Show Sweetheart
Taming Terrible Ted

EMMETT CAMPBELL HALL
The Blinded Heart
The Pale of Prejudice
Before The Last Leaves Fall
The Battle of Shiloh (4 Parts).

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KING BAGGOT
A FACE AS WELL-KNOWN AS THAT OF
THE MAN IN THE MOON
ADDRESS SCREEN CLUB

STUDIO GOSSIP

JUSTINA HUFF (whose portrait appears on another page of this issue) is somebody's big sister. At that she is just 5 feet 3 inches tall, and her authority is only 100 lbs. heavy. Her particular charge is her sister, three inches shorter and one pound lighter. They are both in their teens, and are adding charm and daintiness to Lubin pictures. Miss Huff is serious in spite of her girlishness, and reads Poe, Hugo, and Maeterlinck. She is serious, she says, because it's such a responsibility, this business of life, and she wants to be to the picture public not merely "that slender girl with the aristocratic air," but Justina Huff, who really acts. And she wants to work for that name.

CHARLES CHAPMANN, formerly with Fred Karno's company in the vaudeville hit, A Night in an English Music Hall, and one of the great English pantomime actors, has signed a long contract with the Keystone Company, and is seen to advantage in his first lead in a farce-comedy, To Make a Living.

HUGH JEFFERY is now appearing in the leads of the Ramo Company, his first release being The Governor's Ghost, which will be shown later in the month.

ADA GIFFORD, of the Vitagraph players, who plays the lead in the Vavasour Ball, happened into the Savoy Theater, New York, on the day this feature was released. Continued applause greeted her appearance in the screen part. Only afterwards did she find out that the management, thoughtfully detaining her at the door for a few minutes, had flashed on the screen the "we have in the house with us, only she doesn't know that we know it," sign. And it was not perfunctory applause, either.

MARSHALL FARNUM has gone to Los Angeles, Cal., to remain there as a producer for the Selig Company.

IT IS SAID that the hosts of extra people at the big Selig Chicago plant have become Sun Worshippers, under the direction of the High Priest, Colin Reid, as sunshine is most essential to the securing of the merely earthly meal-ticket.

CLIFFORD BRUCE, once dimpled and rotund, has, through some form of exercise, reduced himself into Adonis-like shape. Four beauty doctors and five fat-men's clubs are importuning him for the priceless secret for losing the waist-line.

WALTER ROBERTS, a valuable member of the Selig Stock in Chicago, has one of the finest collections of old programmes in existence; some of them dating back as far as 1806, close to the beginning of things theatrical in America. His father has a collection of Grant letters that he regards as priceless. He is likewise a numismatist; his collection of coins being one of the finest in the West. The son, being of a practical turn, declares that a collection of greenbacks satisfies him.

MISS WINIFRED BECKINGSDALE, instructor in a Canadian high school, recently paid a visit to the Santa Barbara studio of the American Film Manufacturing Company and found in Vivian Rich a former pupil.

MRS. MAURICE WILCOX STEWART, whose stage name was Myrtle Haas, of Brown of Harvard fame, has joined the forces of the Biograph Company with her three Biograph Stewart Babies.

THE WORK OF Adele Lane grows more delightful all the time. She has now been with the Selig company for a year, and whether the part be comedy or dramatic she gets the same unfailing notices from the critics—those hardened individuals who love to jump on one. She has been a busy lady of late, having played the leading part in Director Martin's two-reel political story, The Eleventh Hour, and an emotional role in Director McGregor's two-reel The Better Way.

HARRY POLLARD and Margarita Fischer are assuredly making the "Beauty" brand worthy of its name. In The Sacrifice, recently produced by Harry Pollard at the American studios, they both give really beautiful performances—Harry Pollard of a fisherman and Margarita Fischer of an Italian girl, who sacrifices herself for the sake of their child, the latter part being pathetically taken by little Kathie Fischer. Joe Harris was excellent as an Italian "heavy" who tries to prevent the young fisherman marrying the Italian girl. The keynotes of the play are its naturalness and beauty of sentiment. These two players have won a warm place in the hearts of photoplay fans by their clean, wholesome plays. They are making the "Beauty" brand very exclusive.

WILLIAM H. KERRY, the purchasing agent of the Lubin Film Company, was last week treated to a big surprise. A friend, Thomas Quirk, called Bill up on the phone and requested him to come forthwith to his house on a matter of importance. Kerry hastened to his friend, and before greetings were fairly spoken a police lieutenant and Kerry's wife entered the room. Mrs. Kerry pointed out her husband, and the officer quickly placed the irons on his wrists. Kerry demanded explanation, and was told all would be explained later. With this he was rushed out to an automobile and quickly driven to Becker's Cafe, Frankford, Philadelphia. The handcuffs were removed and Kerry was ordered to take a chair at the head of a well-appointed table. The toastmaster then explained that he was the guest of honor at a little banquet arranged by his friends.

MISS ROSEMARY THEBY, playing leads with the Lubin Company, is formulating plans for an organization to represent the women of the motion-picture world. Miss Theby is an ardent suffragist, and was the only screen actress in last year's parade in New York. She is a woman of energy and enterprise, and with characteristic emphasis declares that she cannot understand why her sister workers are without a club like the men's organizations of New York and California, and further predicts that if her co-workers will join her, in a short time the film actresses of America will have a strong organization and a handsome clubhouse. Miss Theby has reviewed the subject with a number of prominent players in filmdom, and all heartily coincide with her, pledging their earnest support once the ball starts rolling.

Dance With Your Favorite Player

at the

Screen Club Ball

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SATURDAY, JAN. 31ST, 1914

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ARTIST ADMIRES LOTTIE BRISCOE

Mr. Albert Shore, the well-known artist, of New York, and the winner of the Scott gold medal, presented by the city of Philadelphia, was so struck with the appearance of Miss Lottie Briscoe in The Parasite, Lubin's recent most successful release, that he got into communication with her and requested Miss Briscoe to sit for him as his model for his study for the forthcoming Art League Exhibition, which will be held in New York this Summer. She readily consented, and is at present posing for Mr. Shore for a painting which is to be called "A Thoughtful Maiden" or "Thoughts Afar."

FIVE 3-REEL FEATURES FOR FEBRUARY

Feb. 7th

"THE VAGABOND SOLDIER"

One of the greatest wild animal features Director Henry McRae ever staged. Leading roles by favorites, William Clifford and Phyllis Gordon. This 3-reel "101-Bison" is released Feb. 7th.

Feb. 10th

"THE BRIDE OF MYSTERY"

A picture of mystery, intrigue, fighting, excitement and red-blooded melodrama of the type that has given Grace Cunard and Francis Ford world-wide fame. A 3-reel "Gold Seal."

Feb. 18th

"THE PRICE OF SACRILEGE"

A 3-reel "Imp," by Herman Brenon, with William Shay and Leah Baird in the principal parts. A corking good story with plenty of action.

Feb. 24th

"CAPTAIN JENNY, S. A."

A 3-reel "Gold Seal" feature with Hazel Buckham and Herbert Rawlinson under the direction of Otis Turner. The theatre scene will startle and puzzle the world.

Feb. 4th

"INTO THE WILDERNESS"

A 3-reel "Eclair-Universal." A gripping story, wonderful effects and the high standard of acting by the Eclair's all-star cast. Tell your exchange you MUST have it!

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RIDER HAGGARD

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An extremely good story.

Perfect Photography.

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Particularly adapted to the Lenten season, but an asset all the year round. Ready for shipment February 4th.

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LICENSED FILM RELEASES

Monday, Feb. 2.

(Bio.) If It Were Not For Polly. Dr.
(Edison) How the Earth Was Carpeted. Com.
(Kalem) The Convict's Story. Two parts. Dr.
(Lubin) Her Wayward Son. Dr.
(Pathe) Pathe's Weekly, No. 10, 1914.
(Selig) A Modern Vendetta. Two parts. Dr.
(Vita.) How God Came to Sonny Boy. Dr.

Tuesday, Feb. 3.

(Ambrosio) The Marriage of Fizaro. George Kleine. Two parts. Dr.
(Edison) A Treacherous Rival. Dr.
(Ess.) Dawn and Twilight. Dr.
(Lubin) The Catch of the Season. Com.-Dr.
(Pathe) Wooing the Cook. Com.
(Selig) At the Eleventh Hour. Com.-Dr.
(Vita.) Caught With the Goods. Two parts. Dr.

Wednesday, Feb. 4.

(Edison) On the Lazy Line. Com.
(Ess.) Into Society and Out. Com.
(Kalem) The Hand Print Mystery. Two parts. Dr.
(Pathe) The Fat Man's Burden. Com.
(Selig) The Heart of Maggie Malone. Dr.
(Vita.) How Burke and Burke Made Good. Com.

Thursday, Feb. 5.

(Bio.) The Dilemma. Dr.
(Ess.) A Gambler's Way. Dr.
(Lubin) Out of the Depths. Two parts. Dr.
(Melies) Playing With Fire. Com.-Dr.
(Melies) Winky Willy's Disappearing Stunt. Com.
(Melies) Dinny on the Boston Dip. Com.
(Pathe) Pathe's Weekly, No. 11, 1914.
(Pathe) Behind Comedy's Mask. Two parts. Dr.
(Selig) The Little Sister. Dr.
(Vita.) Lincoln the Lover. Dr.

Friday, Feb. 6.

(Edison) An American King. Two parts. Com.-Dr.
(Ess.) The Grip of Circumstance. Two parts. Dr.
(Kalem) Vaccinating the Village. Com.
(Lubin) The Vagaries of Fate. Dr.
(Selig) Tony and Maloney. Com.
(Selig) Italian Games and Dances.
(Vita.) Marrying Sue. Com.

Saturday, Feb. 7.

(Bio.) Beating Their Board Bill. Com.
(Bio.) The Faddists. Com.
(Edison) The Man of Destiny. Dr.
(Ess.) Broncho Billy and the Red Man. Dr.
(Kalem) The Indian Ambuscade. Dr.
(Lubin) Pat's Revenge. Com.
(Lubin) Her Side-Show Sweetheart. Com.
(Pathe) In the Mesh of Her Hair. Two parts. Dr.
(Vita.) Tainted Money. Two parts. Dr.

UNIVERSAL FILM RELEASES

Sunday, Feb. 1.

(Crystal) A Grateful Outcast. Dr.
(Eclair) At the Crossing. Com.
(Rex) The Fourth Precept. Com.

Monday, Feb. 2.

(Victor) United States Government Inspection of Beef. Top.
(Imp) A Hot Finish. Com.
(Powers) The Germ in the Kiss. Com.

Tuesday, Feb. 3.

(Gold Seal) In the Fall of '04. Two parts. Dr.
(Crystal) What Didn't Happen to Mary. Com.
(Crystal) Gee. But It's Great to Be Stung. Com.

Wednesday, Feb. 4.

(Nestor) Pires of Conscience. Dr.
(Joker) Love and Politics. Com.
(Eclair) Into the Wilderness. Three parts. Dr.
(Univ.) Animated Weekly, No. 100.

Thursday, Feb. 5.

(Imp) King the Detective in Formula 879. Two parts. Dr.
(Rex) A Race With Death. Dr.
(Frontier) Slim Becomes an Editor. Com.

Friday, Feb. 6.

(Nestor) 'Twixt Love and Flour. Com.
(Powers) Into the Lion's Pit. Two parts. Dr.
(Victor) Irene, the Union Raiter's Daughter. Com.

Saturday, Feb. 7.

(Joker) The Midnight Alarm. Com.
(Frontier) Put Yourself in His Place. Dr.
(101 Bison) The Vagabond Soldier. Three parts. Dr.

MUTUAL FILM RELEASES

Sunday, Feb. 1.

(Apollo) (Title not reported.)
(Maj.) The Vengeance of Najerra. Dr.
(Than.) Why Reginald Reformed. Com.

Monday, Feb. 2.

(American) The Hermit. Two parts. Dr.
(Keystone) Making a Living. Com.
(Rell.) (Title not reported.)

Tuesday, Feb. 3.

(Maj.) (Title not reported.)
(Than.) (Title not reported.)

Wednesday, Feb. 4.

(Beauty) Sally's Elopement. Com.
(Broncho) New England Idyl. Two parts. Dr.
(Mutual) Mutual Weekly, No. 58.
(Rell.) (Title not reported.)

Thursday, Feb. 5.

(Amer.) No release this date.
(Domino) O Mimi San. Dr.
(Komic) (Title not reported.)

Friday, Feb. 6.

(Kay-Bee) Secret Lode. Dr.
(Princess) (Title not reported.)
(Than.) (Title not reported.)

Saturday, Feb. 7.

(Amer.) True Western Hearts. Dr.
(Keystone) (Title not reported.)
(Maj.) (Title not reported.)
(Rell.) (Title not reported.)

EXCLUSIVE SUPPLY RELEASES

Tuesday, Feb. 3.

(Gaumont) The Obsession. Dr.

Thursday, Feb. 5.

(Gaumont) Oscar Wins the Shoe Girl. Com.

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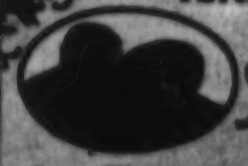

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Release Monday, February 9, 1914

"THE MONEY LENDER" An apt application of the Golden Rule. An Excellent Drama.
One and Three Sheet Lithos. Release, Saturday, February 14, 1914.

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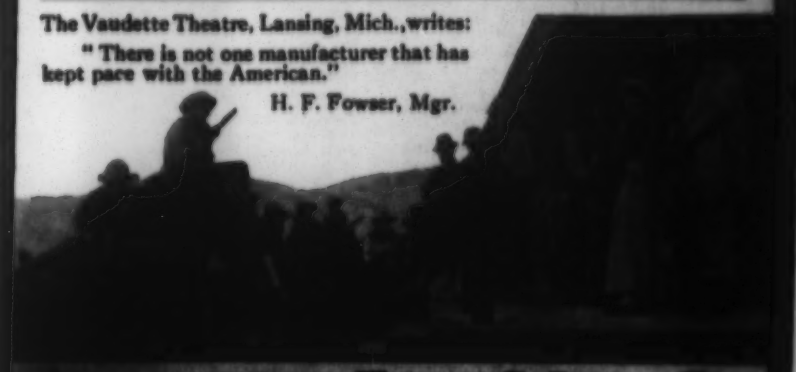

AMERICAN FILM MFG. CO.

CHICAGO

REVIEWS OF FEATURE FILMS

"THE HERMIT"

Two-Reel Feature Produced by the American Company for Release Feb. 2.

John King ..... Edward Cosen
Tom King ..... George Field
Mr. Bliss ..... William Bertram
Mrs. Bliss ..... Ida Lewis
Lillian Bliss ..... Winifred Greenwood

This is a two-reel offering in which the director has pictured in an unforgettable manner the personification of Tranquility as contrasted with Turmoil. Turmoil is represented by the broker and his kind striving in the city and in the stock exchange, against the unequal strength of body and mind. His death causes but a moment's regret to anyone. As contrast, we see the kindly hermit leading a simple and carefree life among the fields and along the wave-swept strand. Apparently he has no troubles. Then one day the city folks come autoing in their machine and stop at the hermit's for refreshments and thereby hangs the crux of the offering, for having drawn the two types, the director proceeds to intermingle them. The hermit tells his story, by means of the screen, of the sad and unjust circumstances that drove him to forsake the old ways of his life. It then turns out that one of the visitors is his niece and she manages to bring back the old love of the hermit, and here the director stops the film and does not tell whether in his judgment the hermit returned to the city or whether the city came to the hermit. This is a very likable subject well told by means of a synopsis of essential scenes in which the spirit of the offering is well introduced. One of the gravest faults of the film was with the tinting. The sickly casts of hue that were used were enough to take the artistry out of the finest scenes. There are also other times when the action becomes a little too sentimental. The acting by the above cast needs no recommendation. It is a well-known cast and does ably and artistically with parts that allow of a good deal of emotional interpretation. Some of the interiors in the prison could have been greatly improved with more work on the part of the scene painters. The story the hermit tells is how his own brother managed to have him imprisoned on a false charge and then married the girl that the hermit wanted. As the brother has died during the past years, the niece is able to bring her mother and the hermit together. F.

"THE WOMAN PAYS"

Three-Reel Feature Produced by the Thanhauser Company. Released Jan. 27.

Margaret ..... Maude Fealy
Her Husband ..... James Cruze
The Other Man ..... Mr. Crane
Her Child ..... The Kidlet

This is a strong three-reel drama, about as strong and vital a story as is turned out in the week's output of film dramas. The play stirs. It is a story of the elemental passions in man and woman that will come to the surface whether it be in the wilds of the jungle, or, as here, in the most luxurious of homes. True, the offering has the melodrama touch to it at all times, but it is interesting, well pictured and finely acted. The one unnecessary part to the play was that the woman should die at the finish. The finish, in fact, is much weaker than the beginning, although the gradual diminution is hardly noticeable. The acting of Miss Fealy and Mr. Cruze, of course, is of the best that can be asked for.

The plot is the old triangle, social, in which the husband unjustly suspects his wife. Starving, she goes to live with the other man, and twenty years later is seen running a fashionable gambling house. Her son raids the place, and, having been saved by her from death, seeks a lawyer to defend her. He secures his father, not knowing of the relationship, and the father, sooner than reveal the past, defends the woman, his wife, still in ignorance. F.

"THROUGH THE STORM"

Two-Reel Feature Produced by the Essanay Company. Released Jan. 23.

Telegrapher ..... Francis X. Bushman
His Wife ..... Beverly Bayne
Their Child ..... Baby Garrity
The Yegg Gang ..... Frank Darton, William Bailey, Otto Breslin

It seems hard to criticise this offering as any one thing. It starts out as a most adorable little drama of family life in a plain American home. Then it changes to a railroad drama, with a great deal about it that is not pertaining to the railroad. This is the drama part of the plot. Presently, in the second reel, it changes caste and becomes of the melodramatic style. Lastly, having exhausted the expedients of the plot, it deserts to the unit construction and adds additional material in most approved anti-climaxial style and becomes a mongrel something, a third of the way between what it has been previously. Likewise with the acting: There are moments when Bushman is at his best; there are times when he overacts. There are spots in the scenic effects, such as the rain-storm, that are good, and there are places where the background could be greatly improved. There are places where the interest and excitement about the impending train wreck is good; and places where all interest is lost. There are many flaws to be picked in the construction and the plausibility of the plot, and there are many likable points about it. What it lacked, therefore, was individuality. Individuality of setting, acting, direction, photography and story. It was too chameleon-like. Compared with the average offering of its kind, the bad was more noticeable than the good. There was no novelty in the plot at all. Beverly Bayne pleased at all times, although the part she played was so short that she had to make the very best of it while it lasted. The telegrapher is knocked unconscious by the Yegg band who plan to blow up the bridge. The man crawls up the pole and by cutting the wires telegraphs a warning to all the trains. The band is captured and the faithful employe is rewarded. F.

"A SWORD OF DAMOCLES"

Pathe Two-Reel Drama. Released Jan. 22

Paul Hodgson ..... Gerald Harcourt
Ella Marvin ..... Eleanor Woodruff
Earle Winston ..... Irving Cummings
Samuelson, theatrical manager .. Morris McGhee

The story of this film is not unlike others that have been filmed, but the characterization of that story is so good and the casting of the various characters for film purposes is so satisfactory that nothing but success can attend this particular production. Irving Cummings, so well known in filmdom, has put forth his best efforts in the role of Earle Winston, the opera composer, and it is greatly to his credit to say that the part gets over in a manner that bespeaks the master hand. Mr. Cummings provokes enthusiasm, and this is saying a good deal.

In the story two opera composers are brought face to face. The one has been conquered by the alcoholic habit and the other, Earle Winston, a steady young man, has apparently run out of the material that the managers want. Winston, taking advantage of the other man's degeneracy, offers to buy his score, which is hidden away in his breast pocket, while he wanders about unkempt and besotted. The sale is accomplished, and the man who is now unable to satisfy the public taste utilizes the work of the drunkard, presenting it as his own. His prima donna is either the wife or mistress of the besotted composer, it is not made clear which it is in the film, and matters little, so far as the final outcome is concerned. But on the night of the presentation of the opera, the weird specter of a man, the drunken composer, appears on the scene and demands his share of the triumph. The story has a perfectly satisfactory ending, and the production impresses one as being one of the best. The story has been given a lucid presentation and the players have co-operated with the director in such a manner as to make the whole appeal with more than the ordinary realism. M.

"THE MAN FROM THE WEST"

Two-Reel Picture Written and Produced by Romaine Fielding and Released by the Lubin Company, Jan. 22.

The Gentleman ..... Romaine Fielding
Rose ..... Mary E. Ryan
Joe ..... Jess Robinson
Percy ..... Robyn Adair
Mr. Stillwell ..... Richard Wangmann

A Romaine Fielding production that is a good one. It sets in bold relief the character of a man who is a man, and Romaine Fielding himself plays this role in a masterful manner. It is much to his credit that the picture under his direction has succeeded in getting over and in conveying the right idea.

In the story the Stillwells, evidently an Eastern family, are sojourning in the neighborhood of some mines owned by Mr. Stillwell near the Mexican border. His superintendent, Percy, is in love with Stillwell's daughter, Rose. One day a ruffian, attempted to force Percy to drink, when a Mexican of more than ordinarily noble mien, shoots the ruffian through the door, wounding his arm.

Later Rose, attracted to the Mexican, excites jealousy in her lover, a circumstance that affords some good scenes with original and very charming business for the feminine lead. The ruffian, finding out that the Mexican stands in well with the Stillwell family, kidnaps the young woman, who is rescued by the Mexican. After many interesting and forceful scenes bearing both directly and indirectly on the main theme have had their day, the Stillwells move East again. And one fine day The Man from the West (the Mexican) receives a note from Rose, which reads: "Come to Boston and get your big hat," referring to a large Mexican hat of his which she, in the early part of their acquaintance, has playfully stolen from him and kept.

We next see him arriving at the Stillwell home arrayed in evening clothes and looking quite the man that he is intended to be. Rose's father intercepts the message and tells the butler to refuse him admittance. But the Man from the West, nothing daunted, brushes the haughty servant aside and enters, nor does he emerge from the house without the consent of the girl to become his bride. M.

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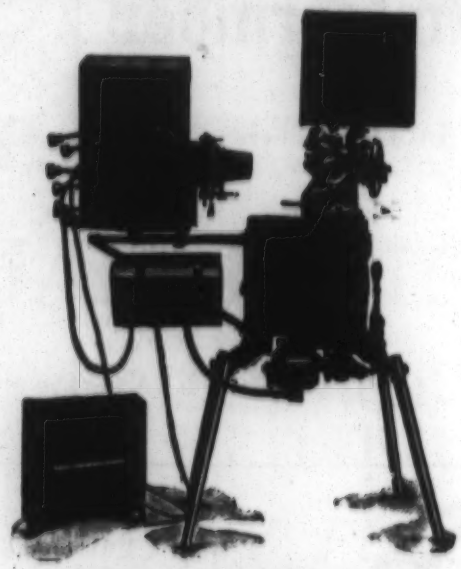

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Special Feature Department

71 W. 23rd St. New York

REVIEWS OF LICENSED FILMS

Playing for a Fortune (Kalem, Jan. 31).—This is a one-reel sensational action-packed offering, with the guns and bludgeons at every turn of the crank. It is an exciting offering, full of spirit every minute of the way, well pictured in the plain way true to American life. While there were a good many points open to slight criticism, the play as a whole was very good of its kind. Jack P. McGowan is the director, with a cast including Helen Holmes, William Brunton, Lee D. Maloney, and Charles Wells. The story involves a rather complicated plot for its length. It concerns the ship's captain, who is the object of a gang's attention because of the pearls he has brought back from the pearl fisheries with him. The young policeman is ever on the alert, and manages to ferret out the mystery and have the whole gang arrested. F.

The Medicine Show at Stone Gulch (Kalem, Jan. 30).—This is a short comedy on the same reel with Making High Grade Paper. It is an offering replete with the ridicule of the Patent Medicine Faker, and will furnish many a hearty laugh, while the film concerns itself with the show in the tent, but after that the film falls flat, and ends in a way not up to the beginning of the sketch. Hal Clements is the director, with John E. Brennon, Ruth Roland, and George Larkin in the cast. F.

Making High Grade Paper (Kalem, Jan. 30).—A short industrial on the same length with The Medicine Show at Stone Gulch. We are shown selected views of the industry above mentioned, but as an instructive offering it fails to teach. F.

Married Men (Lubin, Jan. 10).—This is farce-comedy on the same reel with When Doctors Failed. It has been developed in an eccentric fashion, has very little point, but is at the same time very amusing. In it the henpecked husband incidentally becomes educated on the matter of wife beating, to his sorrow and the browbeaten wife following the example of henpecked's wife eventually finds herself mistress of the situation. M.

Baseball Stars (Vitagraph, Jan. 15).—A very short film of girls playing baseball, to fill out the necessary number of feet not taken up by The Brute. F.

The Brute (Vitagraph, Jan. 15).—This is a one-reel drama, occupying most of the reel with Baseball Stars. It is of the mental type of drama, being the last thought in screen psychology. As a study of the mind of a human brute of the lowest type, whose mind is wrecked by constant wear and dissipation, it is a thorough and close up study of the kind which does for the filmgoer what a standard volume on the brain will do for the student in psychology. The play is well acted and the make-ups of all concerned is fine. W. E. Parsons, Anne Schaefer, Paul Willis, William D. Taylor, and Janet Vallet are some of the principals in the cast. The lighting aids the mood of the picture exceptionally well. The brute drinks and beats his wife and children. An old friend of hers happens upon the scene, and the brute discovers his wife and children laughing with the friend, a thing none of them have done in his presence in years. Suddenly realizing the change that has come over him, he jumps from the cliff. F.

Wooing the Sales Lady (Melies, Jan. 15).—This is a one-reel offering which the producer intended for a comedy. Inasmuch as it is replete with the suggestive, we should call it more licentious than laughable. The scene is laid in Paris, sure enough. If you don't believe that Melies is in Paris, just look at the Eiffel Tower in the background, and the Trocadero besides, if the Eiffel Tower is not enough proof for you. Yes, it is taken in Paris, and for our part we wish that Mr. Melies had stayed in Japan or China and sent over some more ruined temples or ruins of an ancient city. To show how thoroughly Mr. Melies gets into the atmosphere of the place, he has bought what seems like a French scenario, hired French actors, rented a French studio, and put the offering on as here shown with an unenviable "Frenchness" about it that will not appeal to the clean minded American. There is nothing about this film, from the acting down to the last detail of staging, that calls for praise. M. Lorian and Mlle. Darrieres take the leads. The story is about how an infatuated European wooed and won a sales lady in a Parisian millinery shop. F.

Blue Blood and Red (Selig, Jan. 15).—This is a more or less meaningless offering in one reel in which the author, W. E. Wing has tried to show the difference between the red and blue-blooded types with poor success. The story is not atmospherically true, nor are the vast distances supposed to be represented by the story at all shown. This should probably not be blamed on Mr. Wing, but on the director, Edward J. Le Saint. The photography is sunny and pleasing throughout. The "at random" shooting in the pursuit up the mountain, spoils what would otherwise be the best thing on the picture. There is not much call for acting from the cast, which includes Stella Rasetto, Mabel Van Buren, and Guy Oliver. The Eastern woman goes West, and in the "show-down," when her husband's life is at stake, proves the equal of the Western girl in the matter of courage. F.

A Servant of the Rich (Lubin, Jan. 17).—This, a one-reel drama, lacks unity; and, on the whole, has little to recommend it. George Terwilliger wrote the scenario, which John Ince directed. Rosetta Brice, Jean Armour, John Ince, and Florence Armour are the principals. The story concerns the heiress who takes a position as maid in a society leader's house, and eventually exposes the inhuman way in which she treats her servants. Incidentally she gets a husband. F.

Broncho Billy—Guardian (Essanay, Jan. 17).—This is the usual G. M. Anderson offering, this time with "Broncho Billy" in a role that does not pre-empt all the scenes, but divides them equally with Marguerite Clayton. The plot is not strong. In order to make Billy a guardian, the author wastes a good deal of the film in showing just why the sheriff had to hang the father of the little girl. After that he has her guardian until she is old enough to marry a young man. There is nothing even approaching a novelty in this offering. It is a combination of old material, and motives spun into some scenes that do get a bit of pathos out of them; but, on the whole, it is not a very interesting, exciting, or artistic product. On the other hand, the photography is good for this type of offering, and there are some very pretty sky-line effects. Besides these two principals, Carl Stockdale, Fred Church, and Lee Willard contribute to the Western atmosphere. F.

Just Boys (Biograph, Jan. 19).—This is a part-reel farce-comedy, in which the farce is rather far fetched, and the comedy is a little too slow in its flow. The offering holds the eye, distracts the mind, but does not cause any great amount of mirth. The fathers of some boys plan to get even with their progeny, who have been cutting up around the village, but the boys get the best of it this time. Together with Reggie, the Daredevil. F.

Reggie, the Daredevil (Biograph, Jan. 19).—This is a short farce-comedy, which is a rejuvenation of material that used to be in great use as a laugh getter, staged with the improvement that the lapse of time has brought into the producing end of pictures. It does not get an honest laugh throughout its length, and yet there is plenty of pleasing action and the film will interest if not amuse. The poor rival scares the rich one and wins the girl. On the same length with Just Boys. F.

Quantrell's Son (Vitagraph, Jan. 19).—A one-reel film about the Civil War with war, family love, and pride in about equal proportions. There are flaws in the realism of the settings. The film could be greatly improved by better settings. There are places in the plot where the reason and the printed explanations for the motives leave us in amazed skepticism. Probably the most disappointing place in the film is where the guerilla-grandfather happens from the stern dictates of war into the presence of his lusty grandchild—first time on exhibition—and being no exception to the rest of the screen personages, or for that matter to any one, he immediately hesitates, relents, and forgives. So that you would not call the gist of the story new. The acting by Robert T. Thornby as the guerilla chief was good. Mr. Thornby also wrote and directed his own scenario. Otto Lederer and Evelyn Foshia, together with Baby Mace make up the cast. The son of the Southern guerilla chief joins the Northern forces, and in the course of the war is about to be captured by his own father, but the sight of his grandchild makes the old man forgive the sudden marriage of his son, and also, incidentally, to forego the military laws in allowing him to go free. F.

The Eternal Duel (Lubin, Jan. 19).—This is a one-reel melodrama, jammed full of thrills. Perhaps it would be better to say that the management has tried to make the incidents herein shown thrilling. The present offering is a good illustration of how pictures have improved in the past few years. We have the old elementary melodramatic plot produced with all the improvement that modern practise has evolved. Velma Whitman, Raymond Gallagher, Henry King, and Henry Stanley are the leads in the cast that contributes better efforts than the plot deserves. The story is about Mexicans and the present revolution in that country, but there is no atmosphere about the settings that would lead one to even faintly imagine that the play was produced in Mexico. The Federal spy tries to steal the funds of the Insurgents, and incidentally win the daughter of the Insurgent leader. Of course, the presuming villain loses out, but in the interim a number of exciting incidents lend the film color. F.

Red Hawk's Sacrifice (Kalem, Jan. 17).—This is a one-reel Indian drama that does not get "across"—not even a part of the way. The time is long past when the mere presence of Indians on the screen could interest an audience. They have been educated up to better things. The plot of this play is inexcusably crude. There is an unnecessary killing and a needless lot of shooting. There is much more meaningless action throughout the play that fails to win any kind of sympathy. The action is begun in a most deliberate manner, and then when we are hoping for something to happen, the play begins to tumble over itself in the hurried rush to the unsatisfactory climax. Charles Bartlett and Mona Darkfeather are commendable for their intelligent efforts and the good results which their acting has produced. Art Ortega and Rex Downs are the other two principals. The gambler marries an Indian girl, and the men at the gambling house, spurred on by his great wealth, try to rob him. Somehow, the Indian brother of the girl gets mixed up in the scheme of affairs and is shot. There is also other shooting. F.

Waifs (Biograph, Jan. 17).—In this one-reel drama the little child is with us again—the one that shall bring the estranged together again. So you will feel quite at home in this film friend. Of course, there are several innovations in the play, but the principal motive is that. This production is set among drab backgrounds, lacks detailed finish as to direction, artistic finish as to the camera effects and convincing acting from the cast, except in the case of the shoemaker and the mother. There are innumerable criticisms that might be found with the play as it is unreeled; but, on the other hand, the director has succeeded in giving it some interest. This is principally due to the fact that the children in the play lend it the usual appeal which children on the screen or in real life always make. The father goes to war, and the mother follows to nurse him, leaving her little girl with the obdurate grandsire. The child softens his heart, so that when the father returns, years later, welcome is awaiting him. F.

Looking for "Trouble" (Essanay, Jan. 21).—A one-reel comedy which substitutes horse-play, chase, and ridiculous make-ups for the essentials of story, construction, or novelty. It is a hodge-podge of nothing at all. The lighting is again faulty. A lot of well-known actors have wasted their time on this poor material. Robert Bolder, Harry Norton, Annie Edney, Billy Mason, Wallace Beery, Charles Stine, James Carroll. The "Simp" goes around with a bomb in his hand and breaks up the suffragette meeting besides disrupting the police department. F.

A Story of Crime (Edison, Feb. 9).—This is not as bad as it sounds. It is a one-reel comedy and shows how gossip will spread and grow, making terrible murder out of a trifling blow. C. Jay Williams, the director, has gotten a lot of fun out of the scenario by Mark Swan. He works along previously developed lines with a lot of new material in the way of mirth-producing effects. It starts well enough, and grows like the rolling snowball acquiring humor and material for laughter with its progress until the climax gives the full accumulated effect. Good acting was noticeable by a large cast. The newlyweds are in a mirthful mood, and the maid mistakes their antics for signs of conflict. She tells the maid next door about it, and the report spreads from ear to ear until they have the young wife as brutally murdered. Then all repair to the house and the gossip is traced to its source. Arthur Housman, Elsie McLeod, Alice Washburn, Alice Owens, Edna Dupree, Mrs. C. Jay Williams, Harry Gribp, William Wadsworth, Lizzie Conway, and Carlton King are among those who contribute so notably to the success of the production. F.

FIVE-A-WEEK ESSANAY

COMING FRIDAY, FEBRUARY 6th

"THE GRIP OF CIRCUMSTANCE"

(IN TWO PARTS)

There are many thrilling incidents in this picture that holds the interest of the observer and there is an air of mystery which surrounds the whole story, that will keep you on edge during its entire projection. Photography is excellent. The story has to do with a society Raffles that has a taking way. Bryant Washburn, Ruth Stonehouse, Thomas Commerford, E. H. Calvert and Richard C. Travers at your service.

Released Tuesday, February 3d

"DAWN AND TWILIGHT"

A strong drama with many unusual situations masterfully handled.

Released Wednesday, February 4th

"INTO SOCIETY AND OUT"

An excruciatingly funny comedy filled with numerous incidents of hilarity.

Released Thursday, February 5th

"A GAMBLER'S WAY"

A Western drama with intensely interesting moments of excitement.

Released Saturday, February 7th

"BRONCHO BILLY AND THE RED MAN"

A strong Western drama with the world's most popular photoplayer, G. M. Anderson.

COMING FRIDAY, FEBRUARY 13th

"SOPHIE PICKS A DEAD ONE"

(IN TWO PARTS)

A clever Western comedy filled with hilarious situations. This is positively a riot from start to finish. Margaret Joslin as "Sophie Clutts," Victor Potel as "Slippery Slim," and Harry Todd as "Mustang Pete," at your service in this sensational feature.

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KALEM FILMS

THE COUNTY SEAT WAR

In Two Parts. Featuring Helen Holmes

The Raytonites' efforts to wrest the County Seat from Elk City, and their desperate battle with the militia, two of the tense incidents.

Released Monday, February 9th

Two Superb 1-Sheet Posters. Also Special 3 and 6-Sheets

Scene from "THE FATAL CLUES"

OUT IN THE RAIN

Because he drinks not too wisely, but too well, Henry's wife makes him stay out in the rain all night. One long laugh.

(*On the same Reel*)

The Gun Behind the Man

The Squashtown militia holds its first target practice. What happens as the result is *immense*.

Released Friday, February 13th

Indian Fate

In Two Parts

About to marry, the sweethearts discover they are *brother and sister*. Can't you see your patrons waiting the outcome with baited breath?

Released Wed., Feb. 11th

Two Special 1-Sheet Posters Also Superb 3 and 6-Sheets

The Fatal Clues

(*Length 800 ft.*)

By means of a peach and an unset emerald, Roy Harper, criminologist, runs a desperate slayer to earth.

(*On the same Reel*)

Flood of the Dal River

Sweden annually suffers tremendous loss as the result of the Dal River floods. This is a superb view of the recent inundation.

Released Sat., Feb. 14th

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